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Piano or 2nd guitar

1 book only of a collection of duets
for guitar and piano, or
2 guitars, or
flute and guitar

from the library of (see spine of book)
Mme R. S. Pratten
ie Catherina Josepha Pratten 1821-95
guitarist
I have photo of her 1830

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1 Mme Sidney Pratten, arr. Paganini Carnival De Venise tp only
2 W. Neuland Op 29 piano part only
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5 ? probably Neuland piano part only variations on 'Twere vain to tell thee
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15a " 2nd guitar part (terz guitar details)
16 Giuliani/Derwort 3 rondos 2nd guitar part
17 Giuliani op 35 2nd guitar part only
18 ? 2nd guitar part only
19 Eulenstein op 17 guitar part only (Flute?)
20 Sagrini & Forde Strauss genus no 1 piano part only
21 Schulz & Praeger 3 Morceaux no 2 piano part only
22 " " " no 1 " " "
23 ? 2nd guitar part

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# MADAME R. SIDNEY PRATTEN'S

# REPERTOIRE

for the

# GUITAR.

(FOR THE USE OF HER PUPILS.)


| | |
|---|---|
| No. 25, REVERIE. | 31, PAGANINI'S CARNIVAL DE VENISE. |
| 26, SERENADE. | 32, |
| 27, DUKE OF CAMBRIDGE'S GRAND MARCH. | 33, |
| 28, TWO ORIGINAL MELODIES. | 34, |
| 29, VALSE ESPAGNIOLE. | 35, |
| 30, DUO, GUITAR & PIANO, *from L'Etoile du Nord.* | 36, |


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*Price* 5/—

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*Where may be had all*

MADAME PRATTEN'S *Publications for the* GUITAR AND CONCERTINA.

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# RECOLLECTIONS OF GERMANY,

## Fantasia,

*for the*

## GUITAR,

*With an Accompaniment*

*for a 2nd* GUITAR, *or the*

## Piano Forte,

*Composed for*

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*By*

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— OP. 29. —

*Price for 2 Guitars 4s/-*
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LONDON,

*Published by CHAPPELL, Music Seller to Her Majesty, 50 New Bond Street.*

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# RECOLLECTIONS OF GERMANY.

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W. Neuland Op: 29.

ANDANTE MAESTOSO.

*f* *sf* *sf* *p*

*sf* *p* 3 3 *p un poco più moto.*

*p* *sf* *p* *sf* *p* *sf* *sf*

*f* *f* *dim:* *p*

ANDANTINO.

*sf* *p>* *sf* Guitar. *pp*

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cres: sf p ritard:

VAR: 1.

p

p cres:

sf sf p mf

cres: sf dim: sf

VAR: 2.

ALLEGRO NON TROPPO.

Guitar.

Guitar.

Guitar.

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ADAGIO.

*f* *p* *sf* *p* *sf* *p* *sf* *p*

*sf* *p* *sf* *p* *sf* *p* *cres:* *p*

*sf* *p* *p* *p*

*sf* *p* *sf* *p* *sf* *sf* *sf* *p* *sf* *p*

*p* *sf* *f* *rit:*

*a tempo.* *p* *cres:* *sf* *p*

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ALLEGRETTO.

*pp* 1 2 3 4 5

6 7 8 9 10 *p*

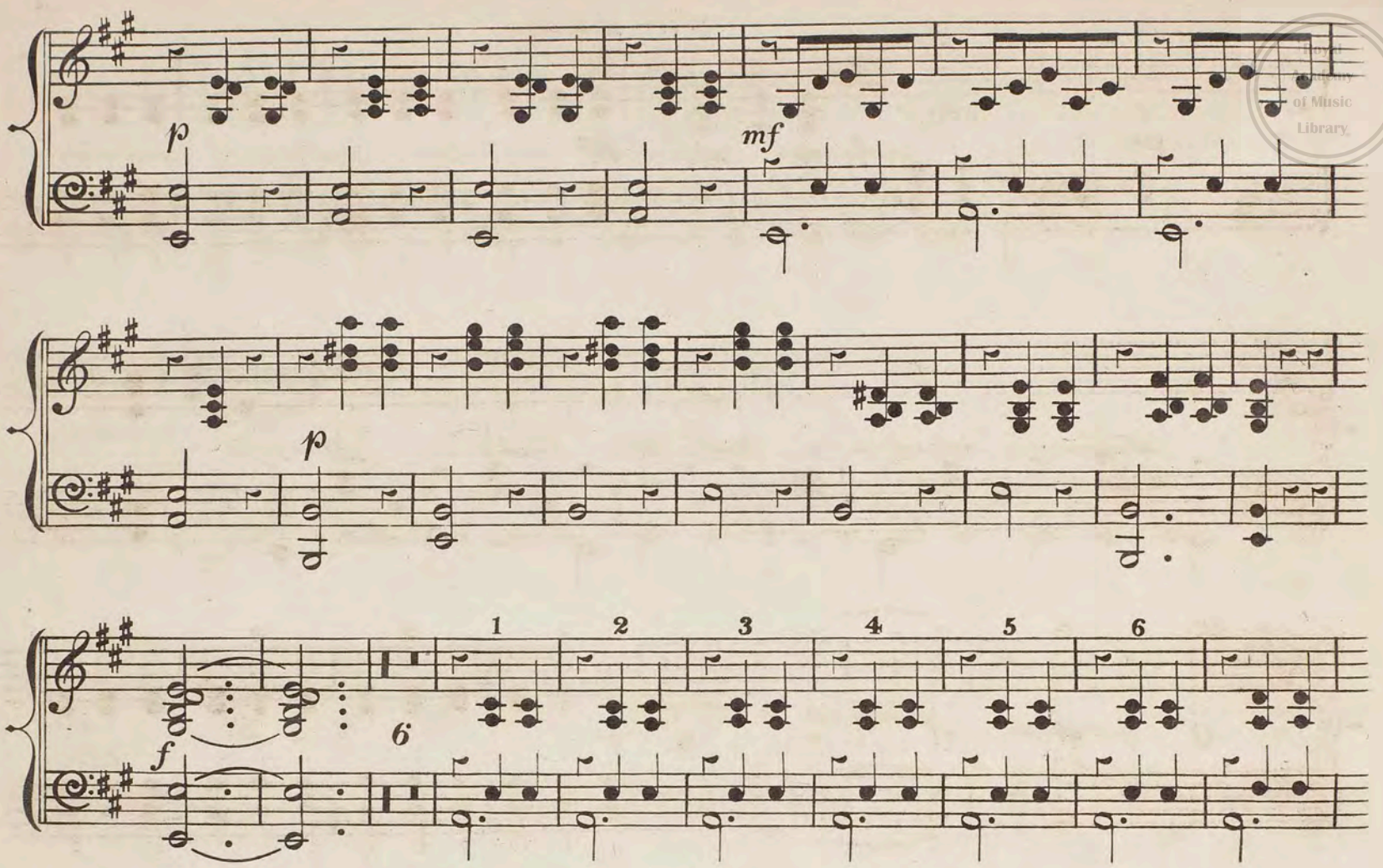
*cres:* *f*

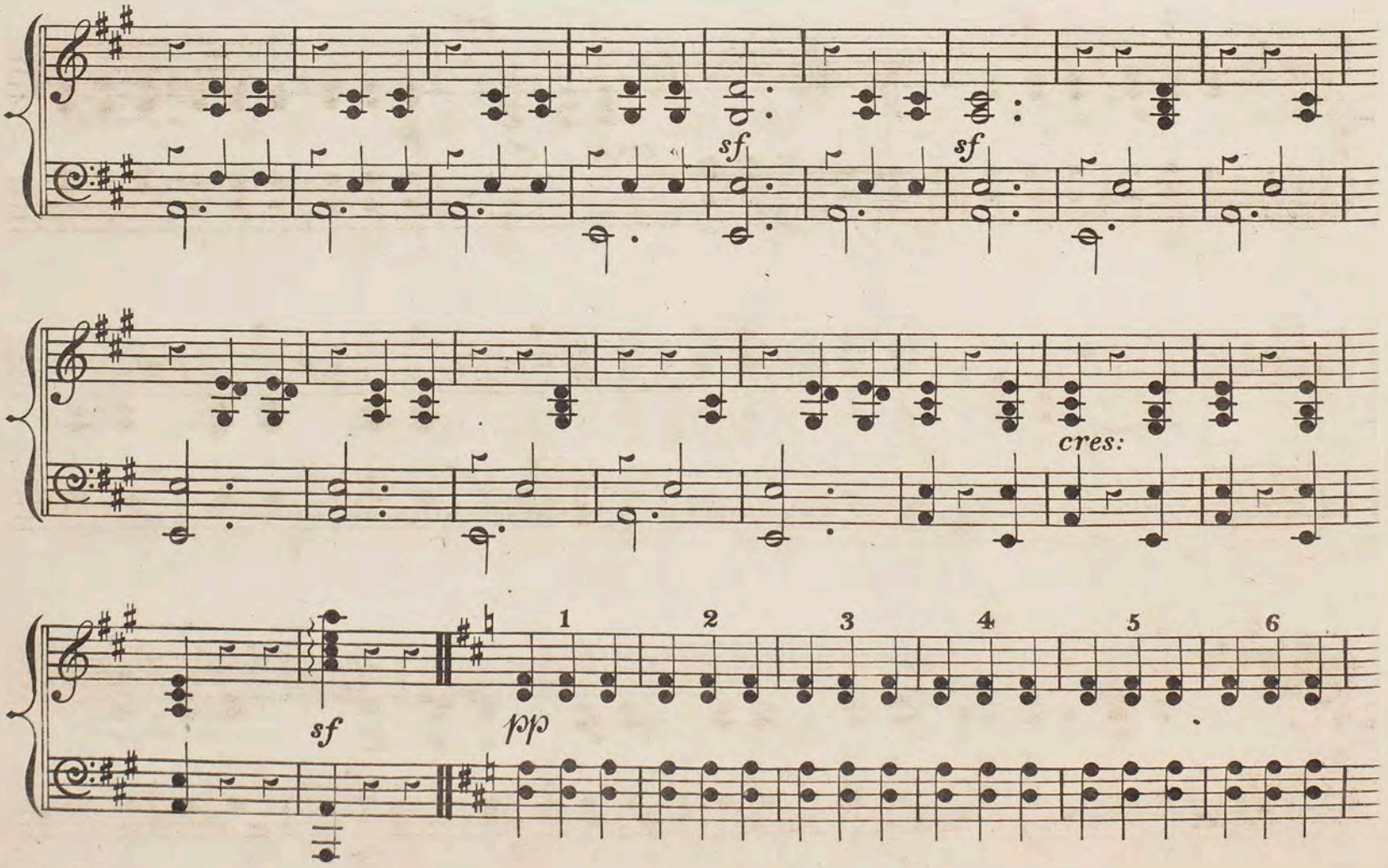
*ff* *ff* 4 Guitar.

*a tempo* 1 2 3 4 5 6

*p*

*sf*


p
mf
p
1 2 3 4 5 6
6
f


sf
sf
cres:
sf
pp
1 2 3 4 5 6

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rit: a tempo.

cres: p sf pp

sf sf sf 6 p 1 2 3 4

5 6 rit:

cres: sf p

p 1 2 3

4 sf sf

p rall: p

sf

cres:

sf sf sf

2 p

1 2

3 4 5 6

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cres:

sf p sf p p sf p

sf p

ritenuto dim: a tempo

f f f

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# "NON PIÙ MESTA."

being N°1, of a Series of Airs

Arranged as Duets

For the

## GUITAR & PIANO FORTE,

and Dedicated to

## MISS JENKINS,

BY

## W. NEULAND.

Bd. Sta. Hall. Price 2/6.

LONDON,

Printed & Sold by **S. CHAPPELL**, Music Seller to their Majesties, 50 New Bond Street.

***PIANO FORTE PART.***

*INTRODUZIONE.*

*PIANO-FORTE.*

*p* *Ped* *ANDANTE.* *sf.* *hr* *p* *p* *Ped*

*sf* *p* *hr* *pp*

*ff* *Ped*

ALLEGRETTO.

TEMA.

hr hr

p sf

p mf

p

VAR 1

pp

sf

sf p

pp

sf

VAR. 2

pp

FINALE. Scherzando.

VAR 3

p

sf

p

mf

*legato*

*p*

8

*mf*

*p*

*pp*

*f*

XX(158800.1)

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# "WHEN THE DAY WITH ROSY LIGHT,"

Being No. 2. of a Series of Airs.

Arranged as Duets, for the

## Guitar & Piano Forte,

DEDICATED TO

Miss H. A. Postling,

By

## W. NEULAND.

Ent. Sta. Hall.

OP. 10.

Price 3s

LONDON.

Printed & Sold by S. CHAPPELL, Music Seller, to their Majesties,

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# PIANO FORTE

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## INTRODUZIONE

MODERATO

*ff* *pp* *ff*

Guitar

*ppp* *p*

Dolce

*f* *p*

8va

Royal Academy of Music Library

8va

loco

*p*

*cres*

ALLEGRETTO

RONDO

*p*

*mf*

*p*

*f*

*p*

*Dolce*

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8va loco

sf

8va

p

loco

sf

8va loco

sf f p

rall. a Tempo

sf 2 p

Royal Academy of Music Library

pp

f

Dolce

f

p

8va

Cres

sf

p

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un poco più lento

p

p

sf

poco a poco dim: rall:

pp

Cres

a Tempo

ff

p

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sf sf

f

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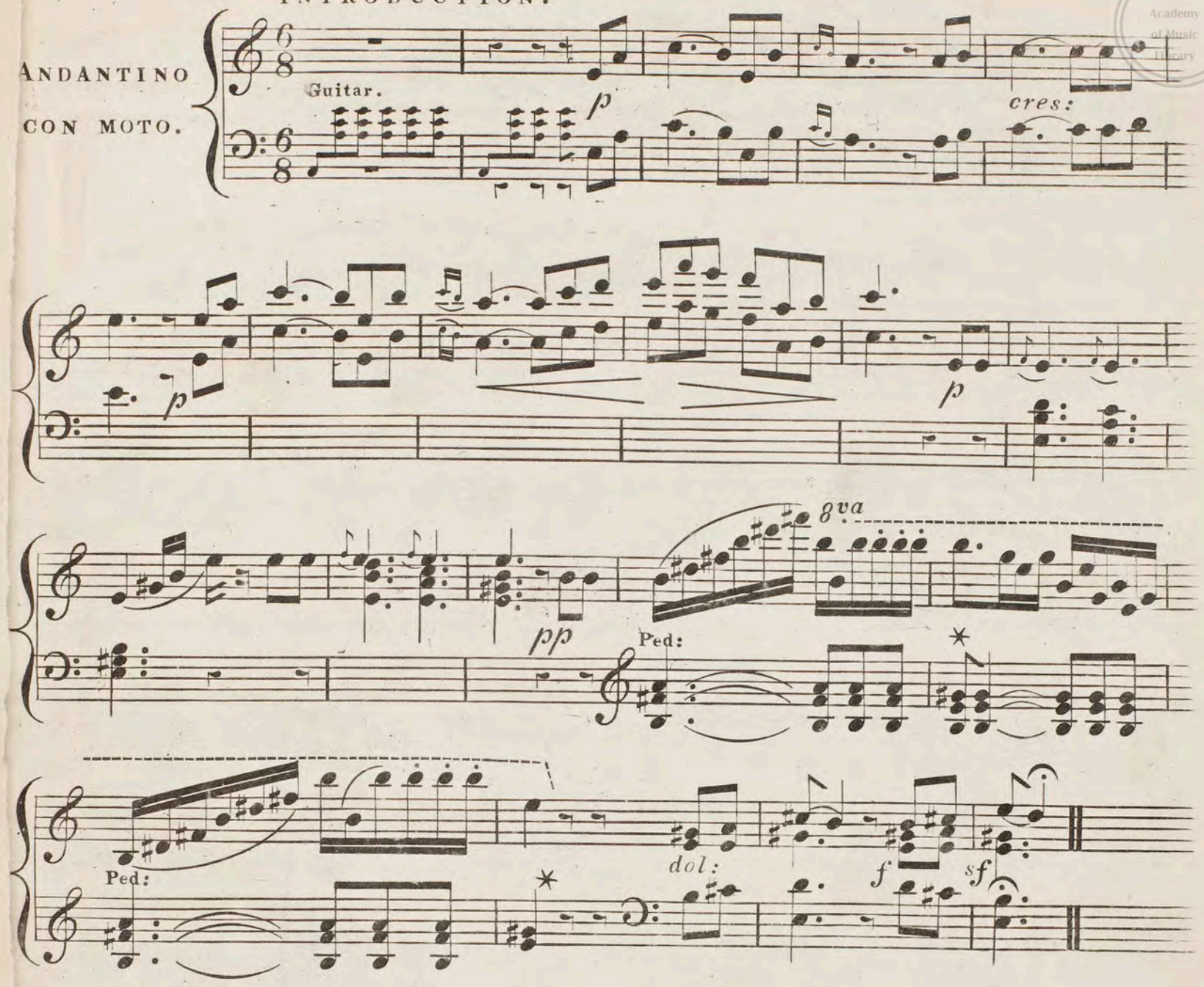
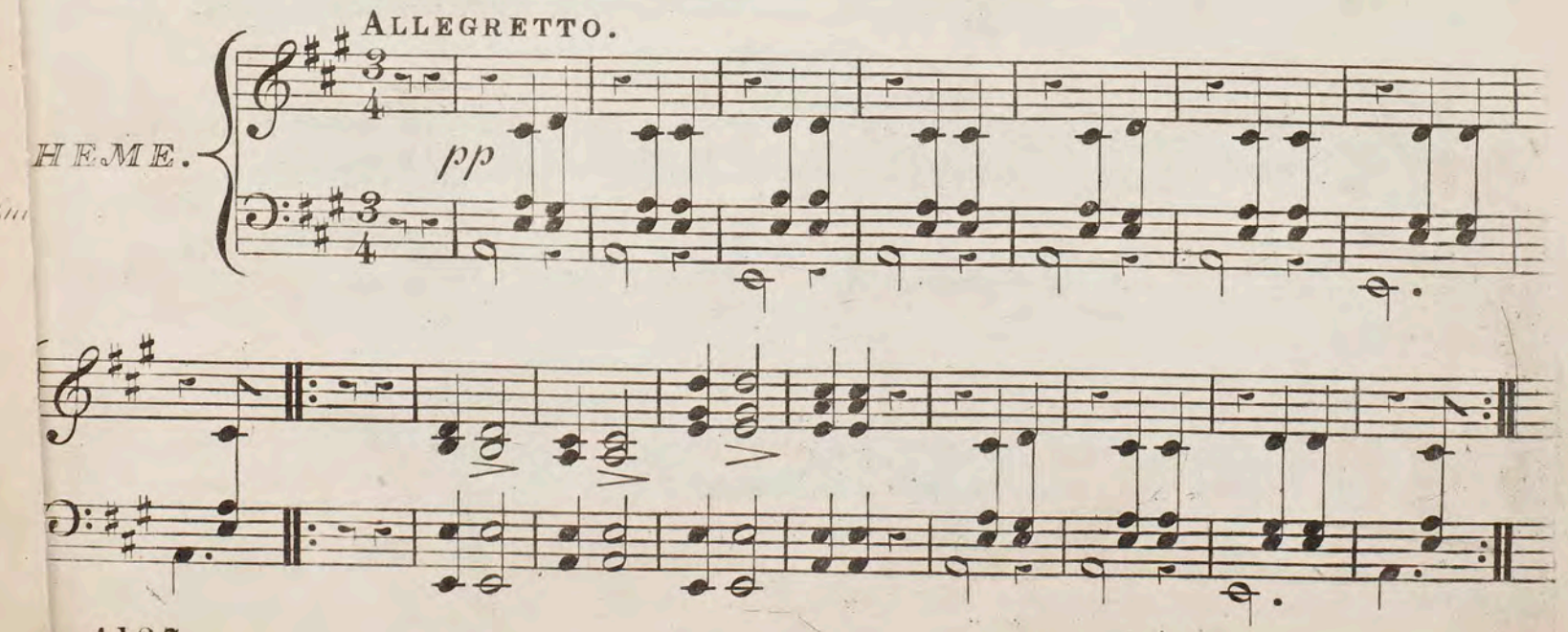
INTRODUCTION.




TWERE VAIN TO TELL THEE.



*legato.*

VAR. 1.

*p*

*mf* Ped:

*f*

*dol:*

VAR. 2.

*pp*

*mf*

*pp*

VAR. 3.

*pp*

*ritard: a tempo.*

*pp*

*piu lento.*

FINALE.

*f* *f* *f* *sf* *a piacere.*

TEMPO di POLACCA.

*pp* *f* *sf* *p* *mf*

*p*

*f* *f* 1mo 2do *p*

*f* *p* Ped: *f**

*ff*

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# "L'OR EST UNE CHIMÈRE,"

from Meyerbeer's Opera of

# ROBERT,

*N°. 4. of a Series of Airs,*

Arranged as **Duets,** for the

**Guitar & Piano-Forte,**

& DEDICATED TO

*The Misses Mary & Elizabeth Davies,*

By

## W. NEULAND.

*Ent. Sta. Hall.*

OP. 12.

*Price 3s/-*

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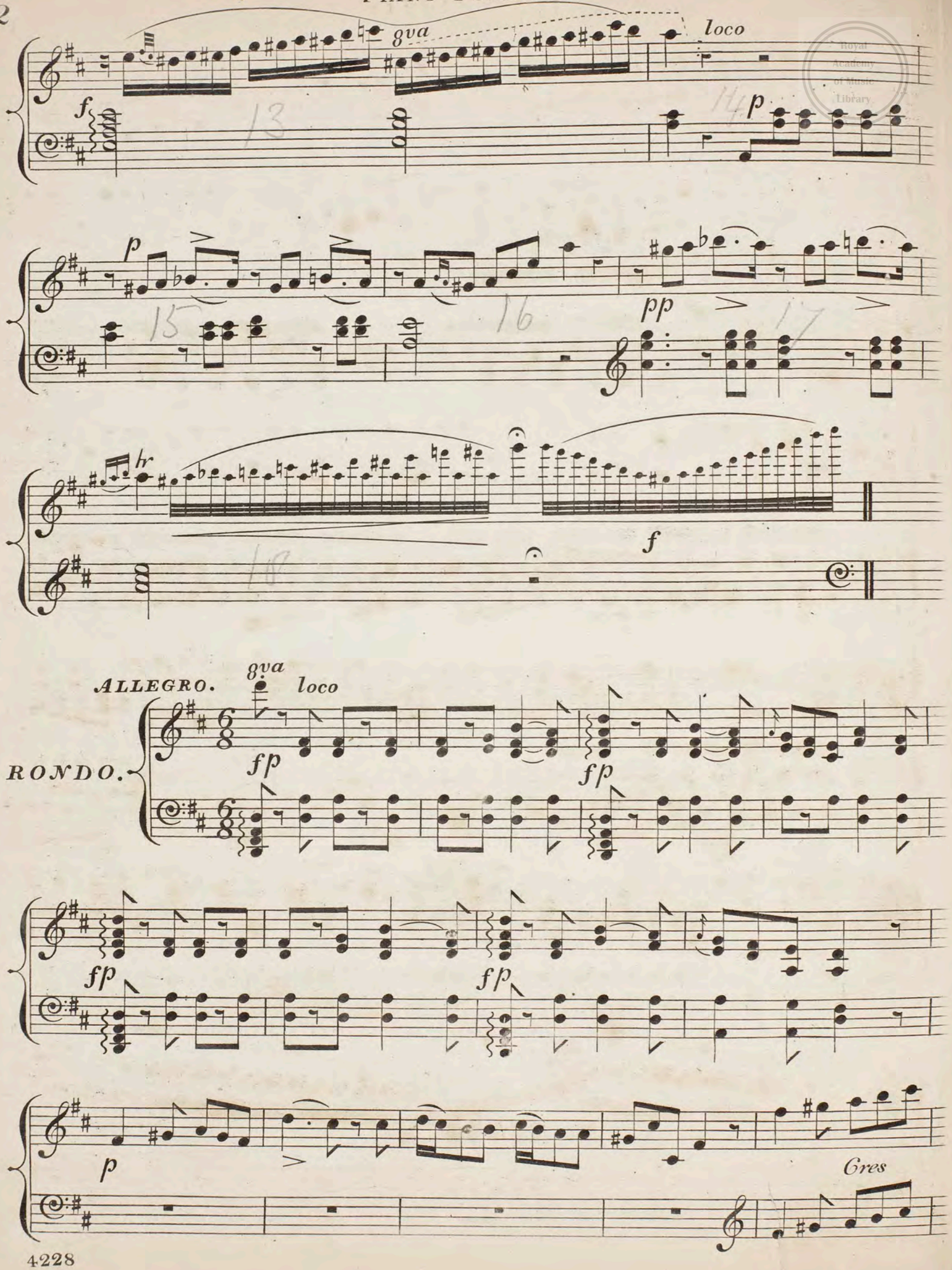
## INTRODUZIONE.

ALLEGRO MODERATO.

*ff* *Dim* *pp*

*Dolce.*

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*p*

*f*

*Dim*

*tr*

*p*

*sf*

ff sf

Dolce. f sf p

p

f

p p f

Dolce.

8va

sf

8va

f

L

pp

R

8va

loco

f

sf

1

pp

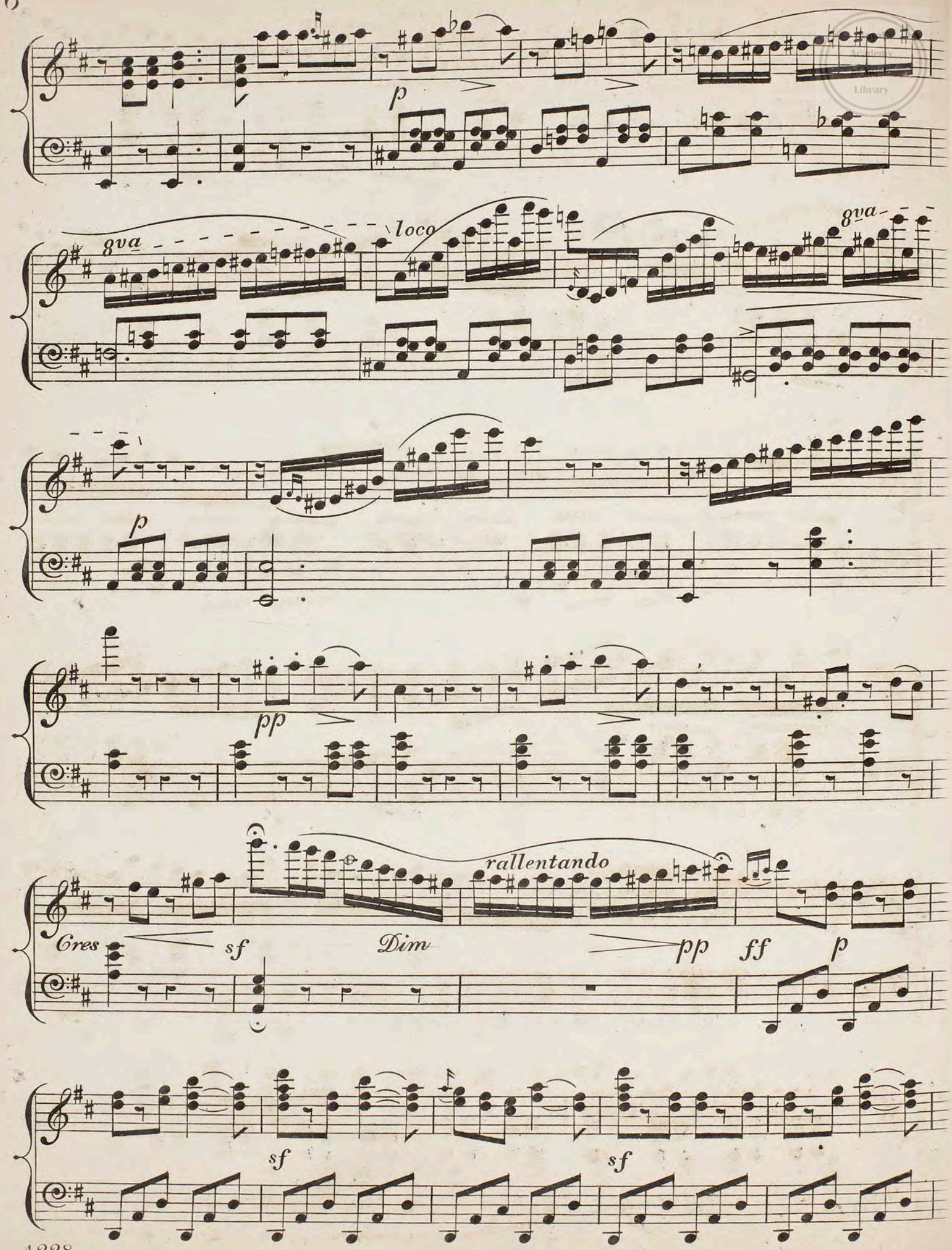
sf

p

1

pp

1


p
8va
loco
8va
p
pp
Cres
sf
Dim
rallentando
pp
ff
p
sf
sf

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*più presto*

*p*

*f*

*ff*

*sf*

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# "JADIS RÉGNAIT EN NORMANDIE,"

*from Meyerbeer's Opera of*

# ROBERT,

## No. 5, of A SERIES OF AIRS,

*Arranged as* DUETS, *for the*

## Guitar & Piano Forte,

*and Dedicated to*

*The Misses Anderdon*

BY

## W. NEULAND.

*Ent. at Sta. Hall.* — OP. 13. — *Price 3/-*

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*50, NEW BOND STREET.*

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## INTRODUZIONE.

ANDANTINO

*pp* *dolce.* *ff* *p* *ff* *dim:* *pp* *ff* *pp*

ALLEGRETTO.

TEMA.

pp

mf

p

sf dim:

VAR: 1.

f p f p

p p

f f pp

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*f* *p* *f* *p*

VAR: 2.

*f*

*p*

*ritar:*

*cres*

*f*

*8va*

UN POCO PIÙ MODERATO.

VAR. 3.

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ALLEGRO

FINALE.

*f* *p* *f* *p*

*f* *p* *f* *f*

*p* *p*

*cres.*

*a piacere.*

*sf.* *sf* *dim* *rall*

TEMPO 1mo

8va

pp

f

ff

dolce.

pp

cres.

dim.

pp

f

p

f

p

f

p

f

p

f

p

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*f* *sf*

*più moto.*

*p*

*cres.*

*f*

8va

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# INTRODUCTION & VARIATIONS,

ON A favorite Air, BY

*Count Gallemberg.*

No. 6,

of a Series

*of Duets for the*

## Guitar & Piano Forte,

COMPOSED & DEDICATED TO

*Miss Searle,*

By

## W. NEULAND.

*Ent. Sta. Hall.*

Op. 19.

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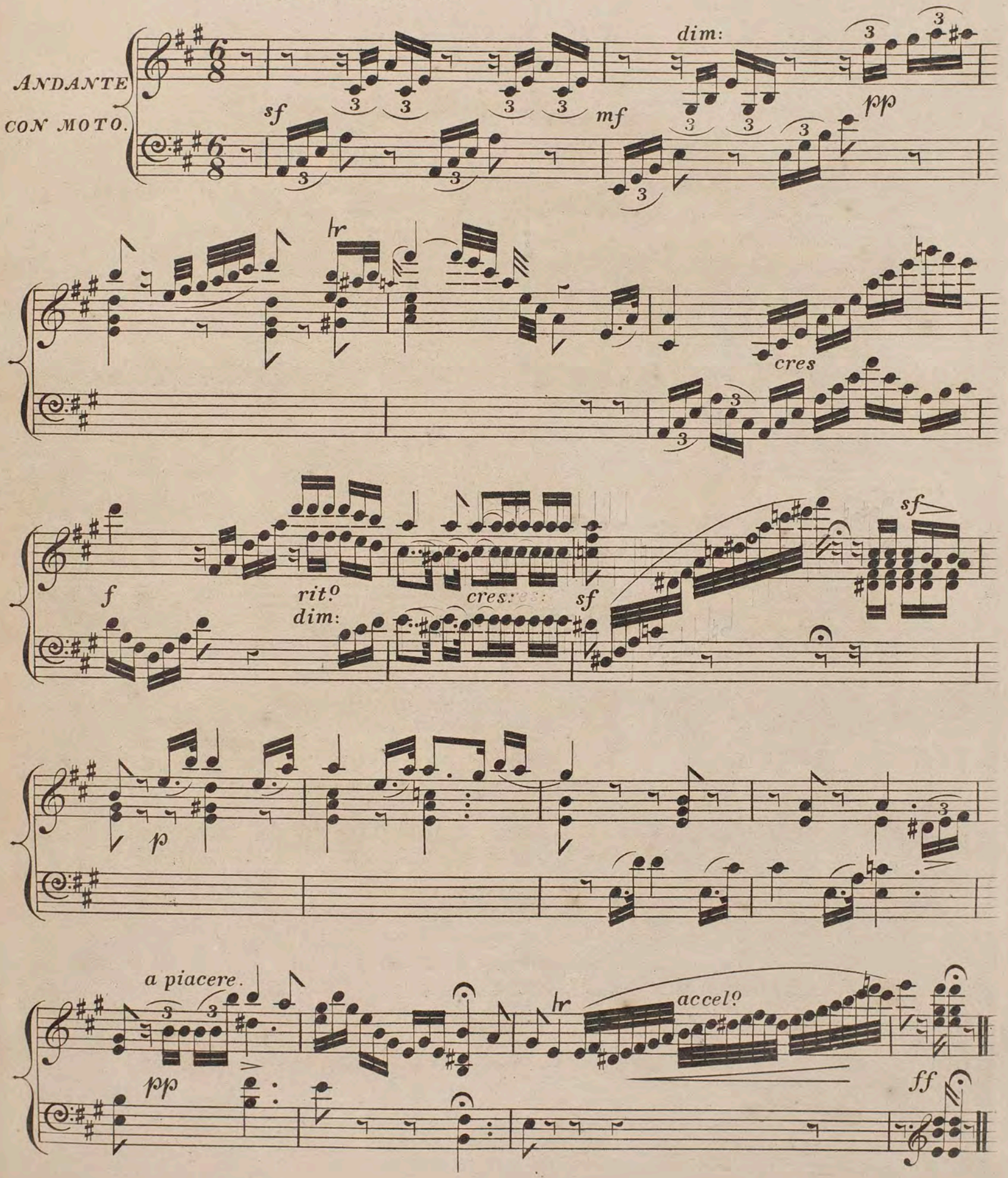
## INTRODUZIONE.



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ALLEGRETTO.

TEMA

pp

mf

pp

mf

PIU MOTO.

VAR: 1.

pp

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*p*

VAR: 2.

*pp*

*mf*

*riten:*

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VIVACE.

VAR: 3.

p

8va

mf

p

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*ff* *p*

MODERATO.

VAR: 4.

*mf* *dim:* *ff*

*p* *ffPed:* *pp*

*sf* *rall:* *dim:*

TEMPO DI POLACCA.

FINALE

pp

sf

p

f

p

f

dd

ff

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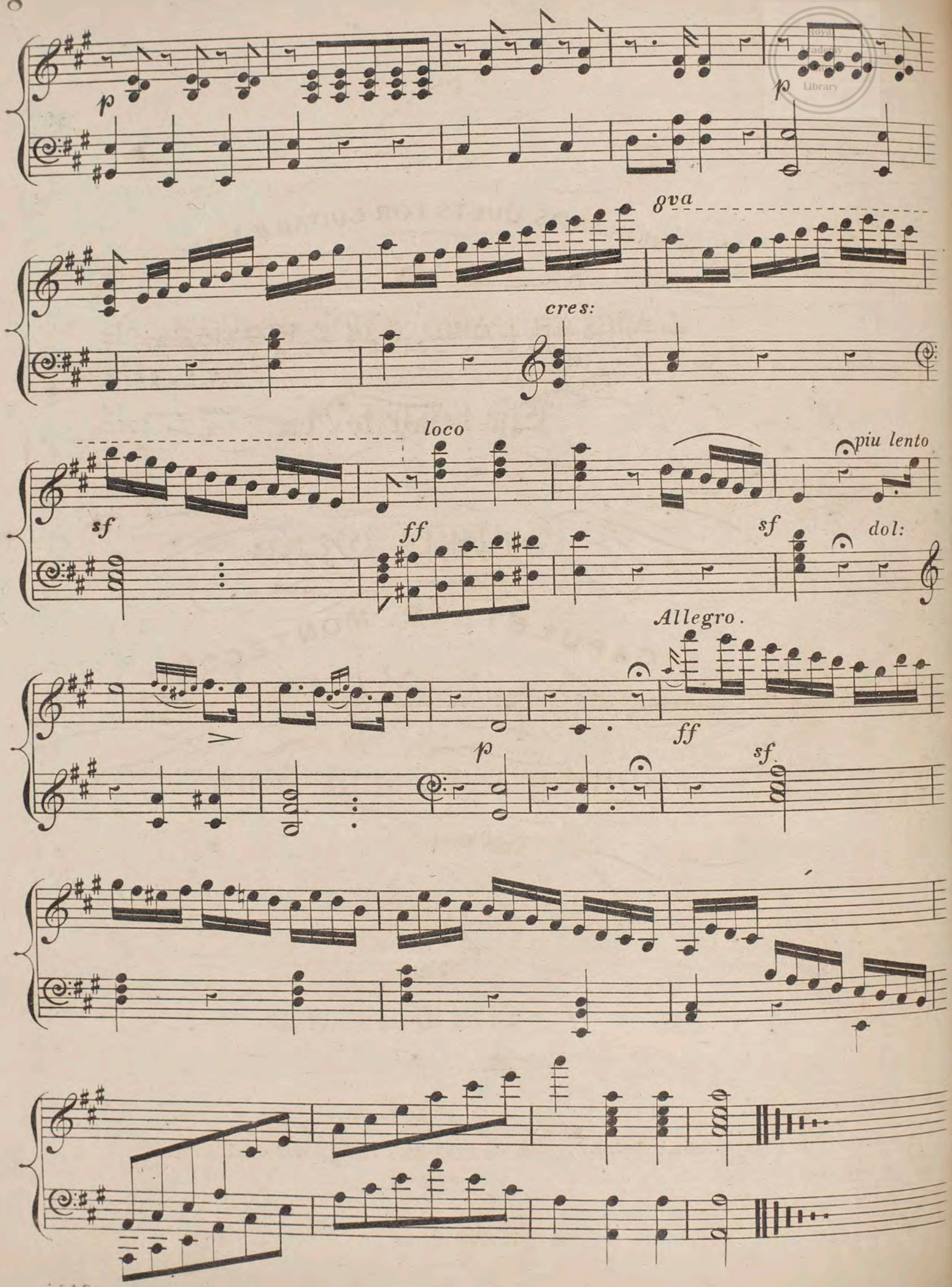
*f*

*p*

*f*

*pp*

*f* *p*

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No. 7. OF NEULAND'S DUETS FOR GUITAR & PIANO FORTE.

# L'AMO, AH L'AMO, E M'È PIÙ CARA,

## The favorite Air,

IN

## Bellini's Opera,

# I CAPULETI E MONTECCHI,

*Arranged as a Duet for the*

## Guitar & Piano Forte,

And Dedicated to

*The Misses Jenkins,*

By

## W. NEULAND.

OP. 21.

*Ent. Sta. Hall.* *Price*

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As performed by Mr. L. Sagrini, & the Author.

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MODERATO.

INTRODUZIONE.

sf p 8va pp

loco sf p 8va pp cres

8va

loco 3 riten: a Tempo. espress:

mf p sf sf

cres f dim

*Allegro Moderato.*

*Tema.*

*pp* *mf* *pp* *mf* *sf* *p*

*Var: 1.*

*p sempre legato.*

*mf* *cres* 8va 8va *loco* *f*

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*sf* *rit:* *Legg:* *p*

*f*

VAR: 2. *pp* *f* *pp*

*mf*

*ff* *sf* *rall:* *p*

*a Tempo.* *sf* *dolce*

*Un poco più moto.*

*Var: 3.*

*pp*

*p*

*sf*

*p*

*Larghetto.*

*Var: 4.*

*espress:*

*p*

*leggiero.*

*loco*

*mf*

*cres*

8va
sf
sf
hr
loco
A
sf
f
sf
p
dolce
8va
cres
8va
sf
loco
mf
cres
f
ff
p

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*Allegretto Scherzando.*

*Finale.*

*p*

*p*

*f* *p* *ff* *p*

*sf* *mf*

*8va*

*ben marcato.* *leggiero.*

*loco* *8va*

*p* *f*

8va

loco

mf

f

dim

pp

mf

1st.

2nd.

fp

pp

p

Guitar.

rit:



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a Tempo.

sf

ff

pp

fp

mf

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pp

pp

f

p

cres

f

sf

8va

8va

loco

f

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# INTRODUCTION & VARIATIONS

on the favorite Air,

## BUONA NOTTE, AMATO BENE,

## No. 8,

of a Series

OF

## Duets,

FOR

## GUITAR AND PIANO FORTE,

Composed & Dedicated to

*Mrs Price,*

By

## W. NEULAND.

*Ent. Sta. Hall.*

— OP. 25. —

*Price 4s/-*

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# BUONA NOTTE AMATO BENE.

*INTRODUZIONE.*

*ANDANTE.*

*f* *p* *f*

*p* *mf*

3 *cres:* *f*

3

*ff*

*rit:*

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*MODERATO.*

TEMA.

*pp* *pp* *mf*

*sf* *pp*

*mf*

VAR 1.

*pp* *p*

*sf* *pp*

*p*

VAR 2.

VAR 3.

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*f*

8va

*loco*

8va

I^mo

2^do

*p*

*sf*

*p*

*p*

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*p* *cres:*

*f* *p* *p*

8va *loco*

6 8va *loco*

*ff*

*f* *ff* *ff*

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FINALE. *ALLEGRETTO.*

*pp* *mf*

*pp* *mf*

3 3 3 8va *loco*

*p*

8va

*pp*

8va

8va *loco* 8va

Royal Academy of Music Library

*p* *mf*

*pp*

*sf* *p*

*cres:*

*f*

Royal Academy of Music Library

pp

f

p

f

f

8va

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# INTRODUCTION & VARIATIONS,

ON

# Nel veder la tua Costanza,

from

# ANNA BOLENA,

No. 9, of a

Series of **DUETS** for the

## Guitar & Piano Forte.

Composed & Dedicated to

## The Misses Pttley,

By

**W. NEULAND.**

Ent. Sta. Hall.

—— OP. 26. ——

Price 4/

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# NEL VEDER LA TUA COSTANZA.

*INTRODUZIONE.*

*ALLEGRO MODERATO.*

Guitar.

P. Forte.

*p* *cres:*

*sf* *p*

Guit:

*p* *sf* *cres:* *f* *Dolce.*

*sf*

*sf* *sf* *sf* *p*

*p* *p*

8va

sf

sf

8va

p

p

sf

cres:

sf

f

f

dim:

p

*MODERATO.*

TEMA.

p

cres:

sf

sf

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*p* *sf* *sf*

VAR: 1.

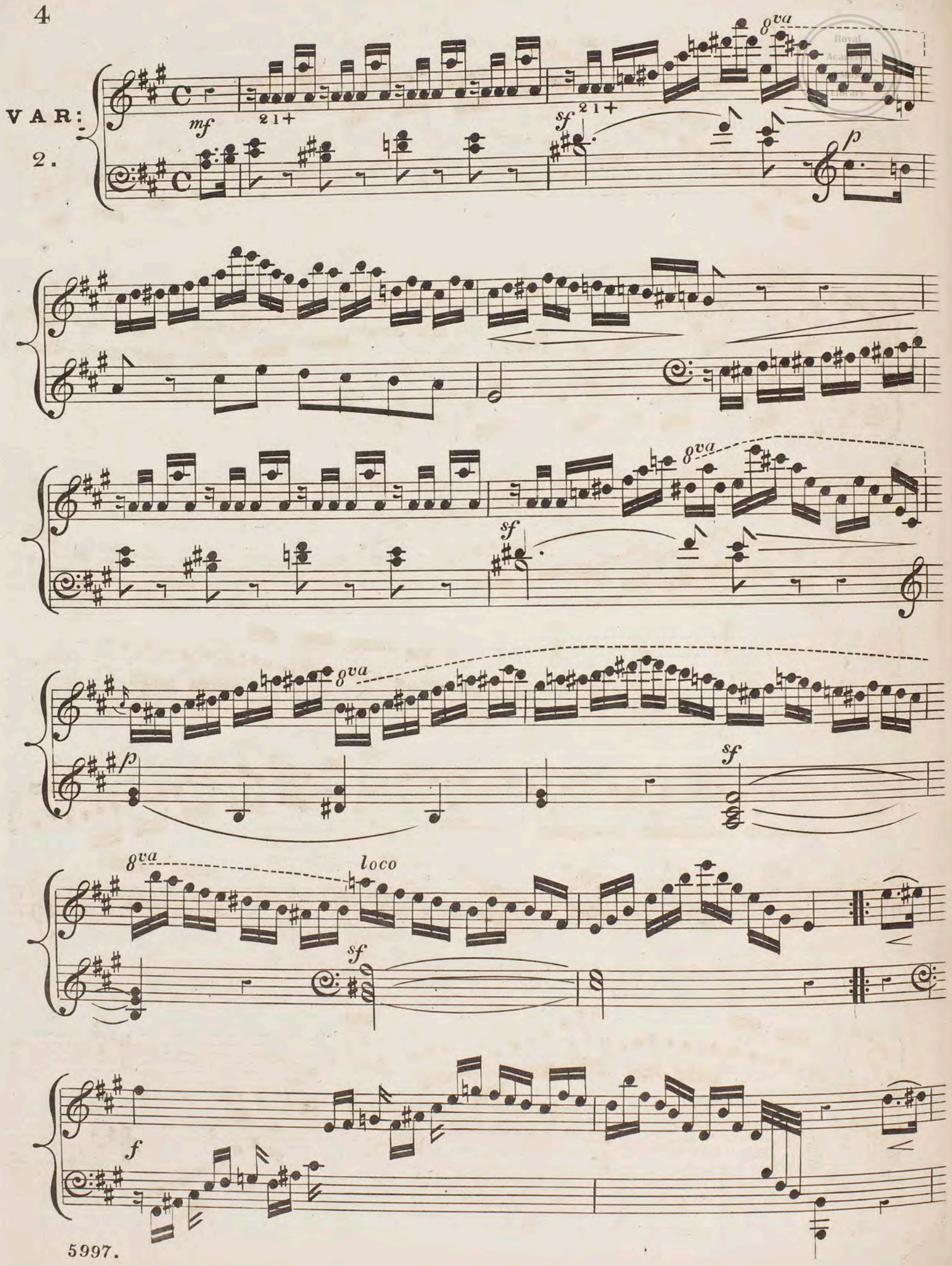
*p* *sf* *p* *sf*

*sf* *sf*

*ff* *ff*

*cres:* *sf* *dim:* *p*

*p* *cres:* *sf* *p* 8va *sf*

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*f* *dim:* *p* *dim:*

*cres:* *sf* *dim:*

*p*

*cres:* *f* 8va

8va

PIÙ LENTO.

VAR: 3.

mf sf mf

sf leggiero.

8va

8va sf

p cres:

f Dolce. p

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8va

cres:

sf

8va

p

8va

dim:

ALLEGRETTO.

FINALE.

marcato.

f

p

dolce.

f

p

cres:

dim:

rit:

p

sf p p

sf p

p mf sf p p

f p f p cres:

pp Dolce.

8va

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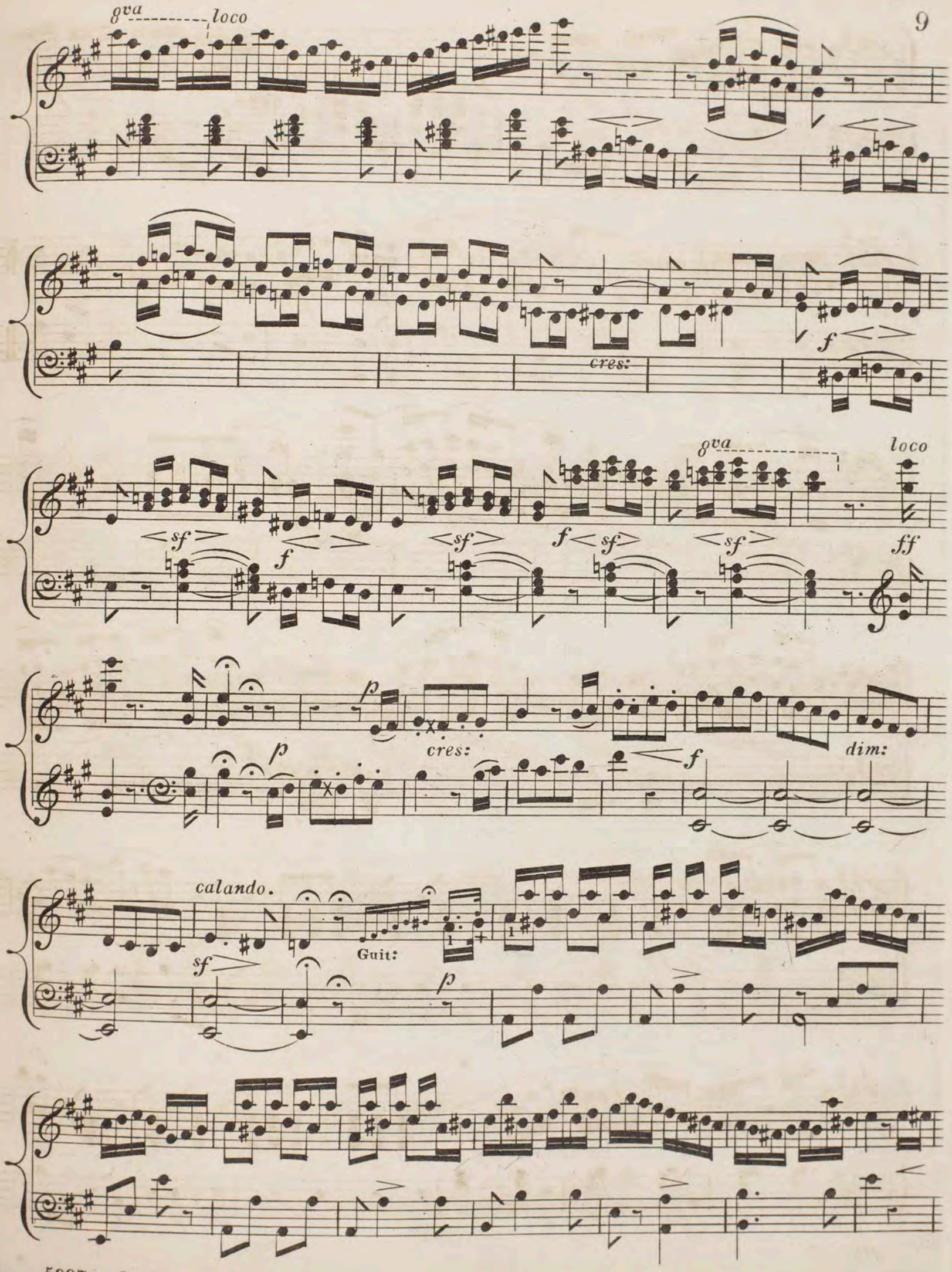

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*sf* *p* *p* *sf*

*Dolce.*

*Più moto.*

*p* *legato.*

8va

*cres:*

8va

*f*

8va *loco*

*sf* *dolce.* *p*

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rit: A Tempo.

p f

Dolce. A Tempo.

sf pp riten: f

sf

sf

8va loco

sf sf ff

8va

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No. 11.

## INTRODUZIONE.

LENTO.

*f* *p* *f* *p* *f*

*sf* *p*

*sf*

*dim.* *sf* *rall.* *pp*

## TEMA.

MODERATO

*p*

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*a tempo.*

*f* *rall:* *p*

PIÙ MOTO.

VAR: 1.

*p*

Bal a tempo

*f*

*p* *sf*

MODERATO.

VAR: 2.

3 *p*

*cres.* *f* *f*

*p* *f* *sf*

PIÙ MOTO.

VAR: 3.

*p* *f* *p*

*f* *mf*

Royal Academy of Music Library

*p*

*sf* *f*

*p* *ff*

PIU LENTO.

VAR:4.

*p*

*sf* *pp*

*sf* *p* *f*

POLACCA.

FINALE.

*p* *f* *p* *p* *sf* *sf* *pp* *f* *p* *sf* *sf* *ritar:* *a tempo.* *sf* *p*

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*f* *p*

*rall:* *a tempo.*

*pp*

*cres.*

*ff*

*p* *cres.* *f*

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## INTRODUZIONE.

Lower the last String to D.

LENTO.

ff p f p f

sf p

mf sf sf

dim: sf rall: pp

## TEMA.

MODERATO.

p

mf

rall: dim: a tempo. p

dim:

PIÙ MOTO.

VAR: 1.

p

begins here

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dolce.

MODERATO.

VAR: 2.

cres.

VAR: 3.

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*p* *f* *f*

*cres.* *sf*

PIÙ LENTO.

VAR: 4.

*p* *sf* *pp*

6

6

*sf* *p* *f*

POLACCA.

FINALE.

*p* *mf* *f* *p*

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pp

ff

pp

sf

rall:

a tempo.

sf

p

mf

f

p

rall: > a tempo.

p

cres.

ff

1 3

p

cres.

f

ff

XX(158810.1)
13
1

# VA PENSIERO,

## Romance de l'Opera de Nino,

ARRANGÉE POUR

# Guitarre et Piano,

ET RESPECTUEUSEMENT DEDIÉE

À

*Lady Lincoln,*

Par

## ADOLPHE LE DHUY.

*Ent. Sta. Hall.*

*Price 2s/-*

*LONDON,*

CHAPPELL, 50, NEW BOND STREET.

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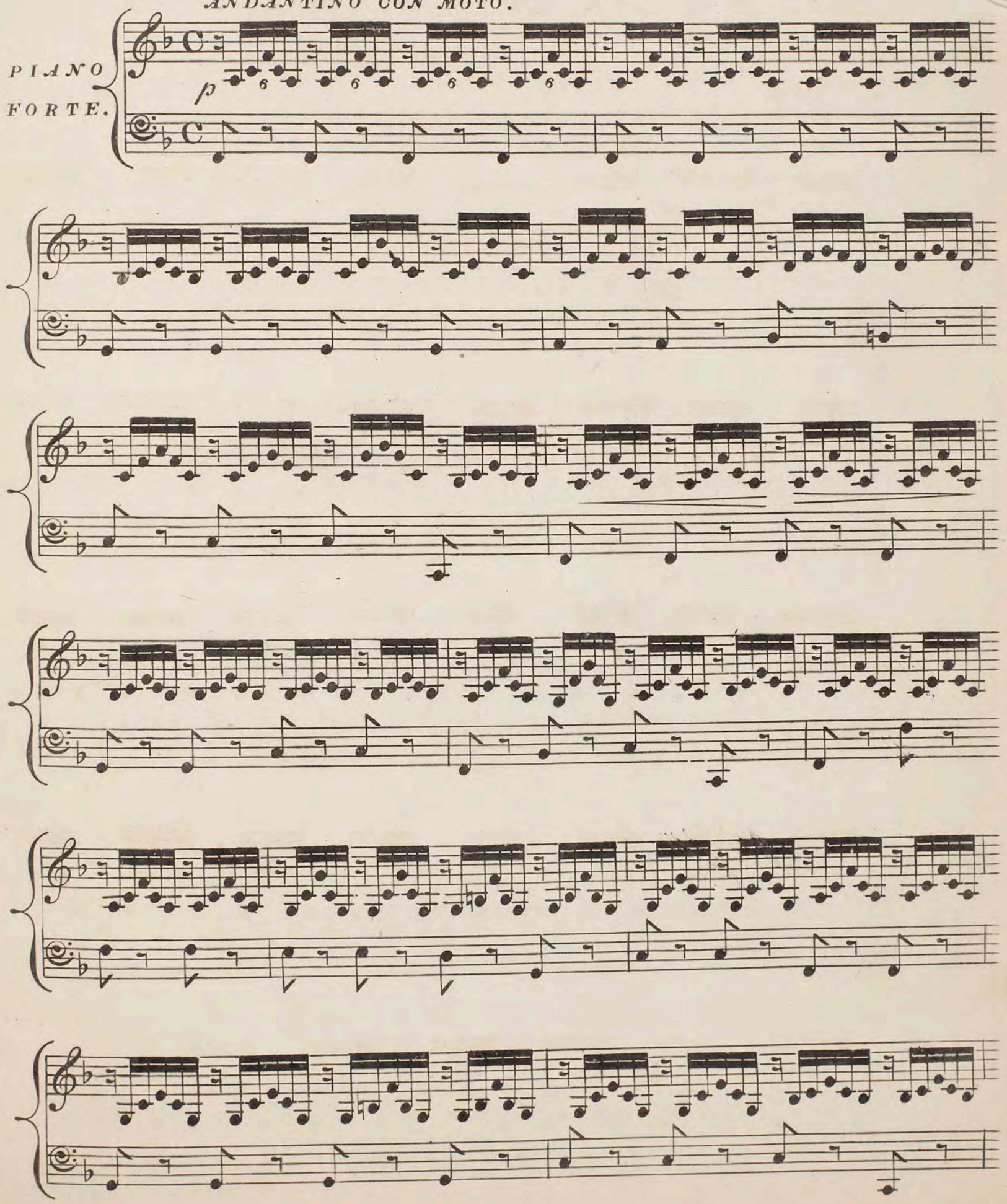
# VA PENSIERO.

*ANDANTINO CON MOTO.*

PIANO FORTE.



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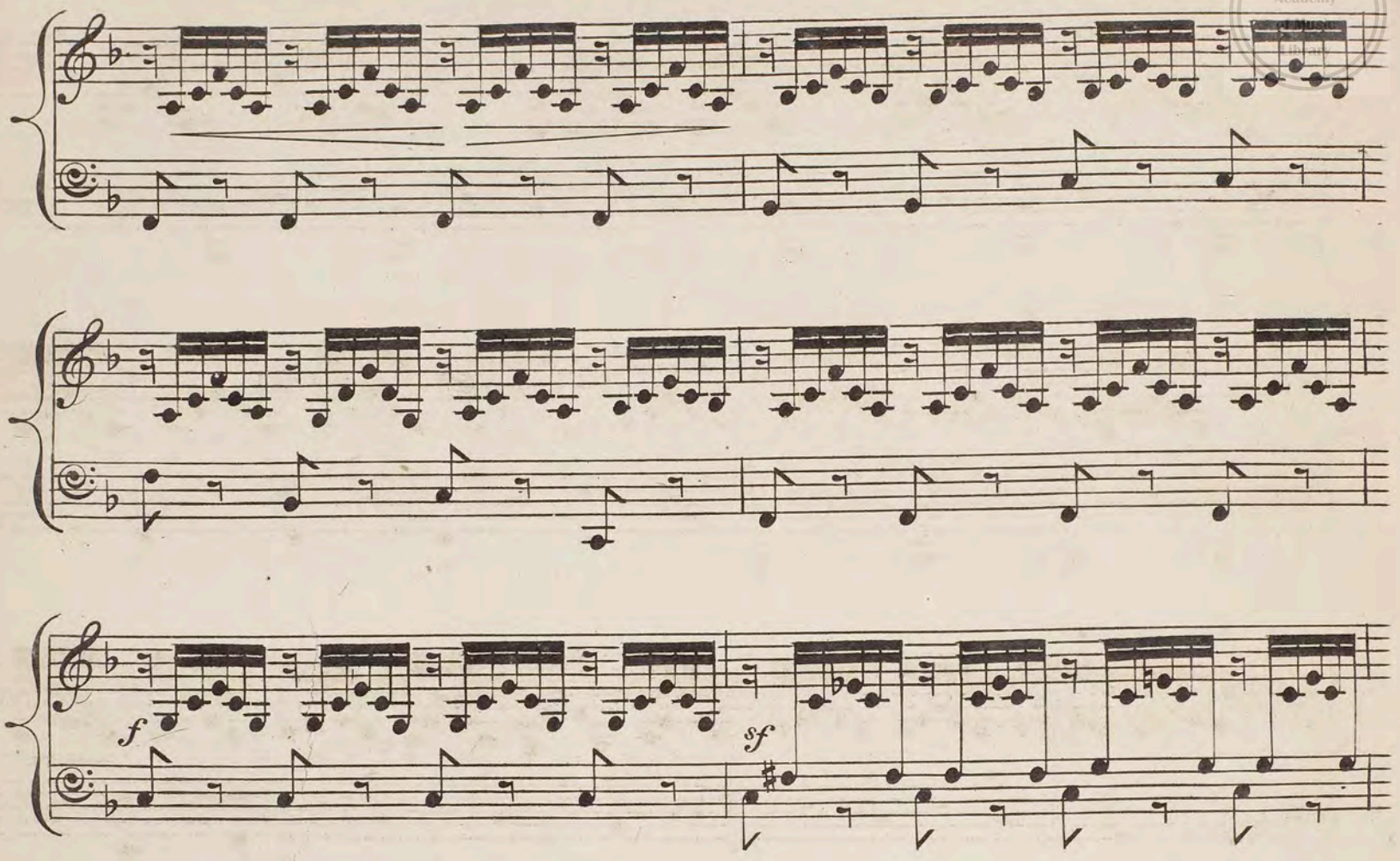


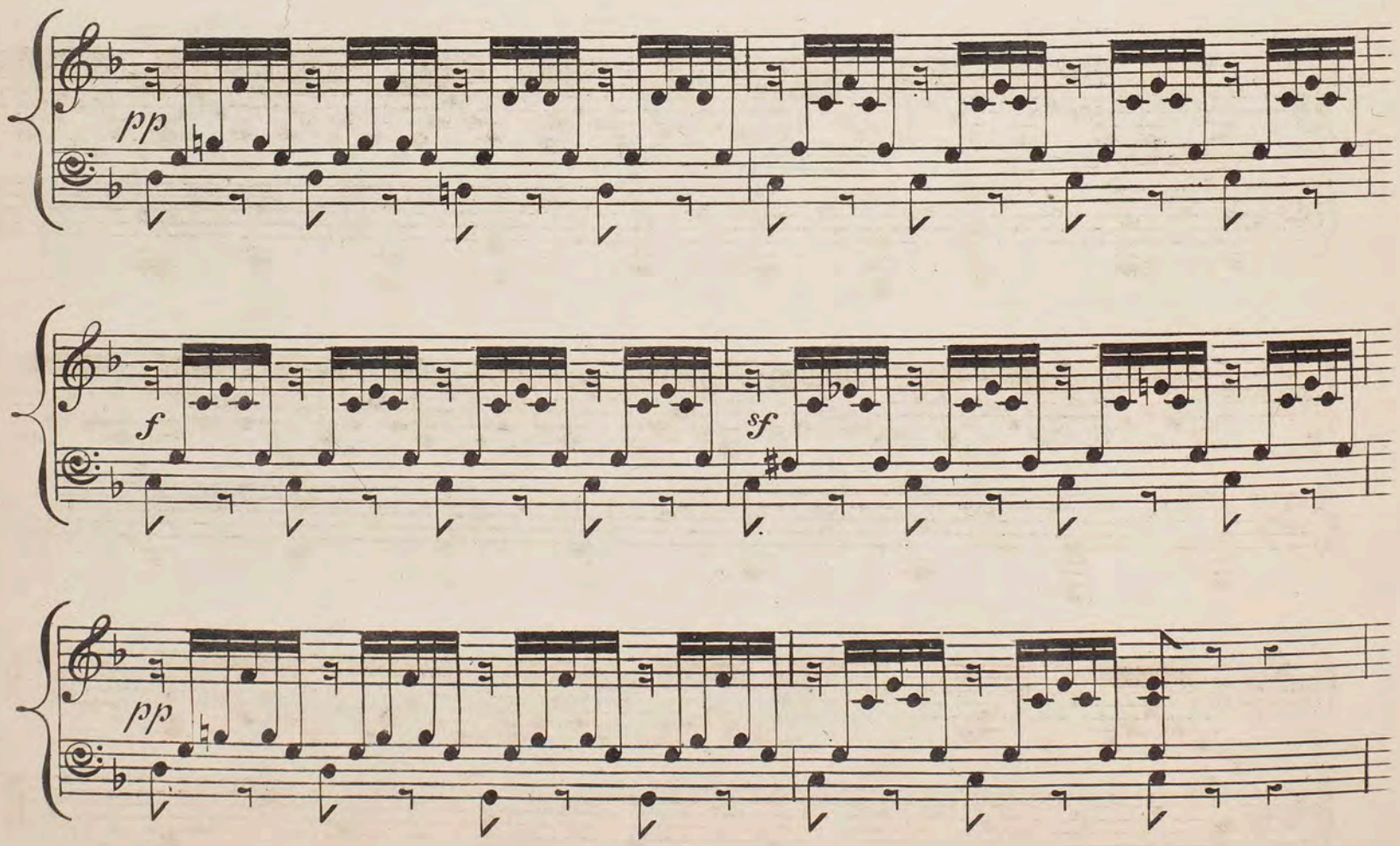

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pp

f

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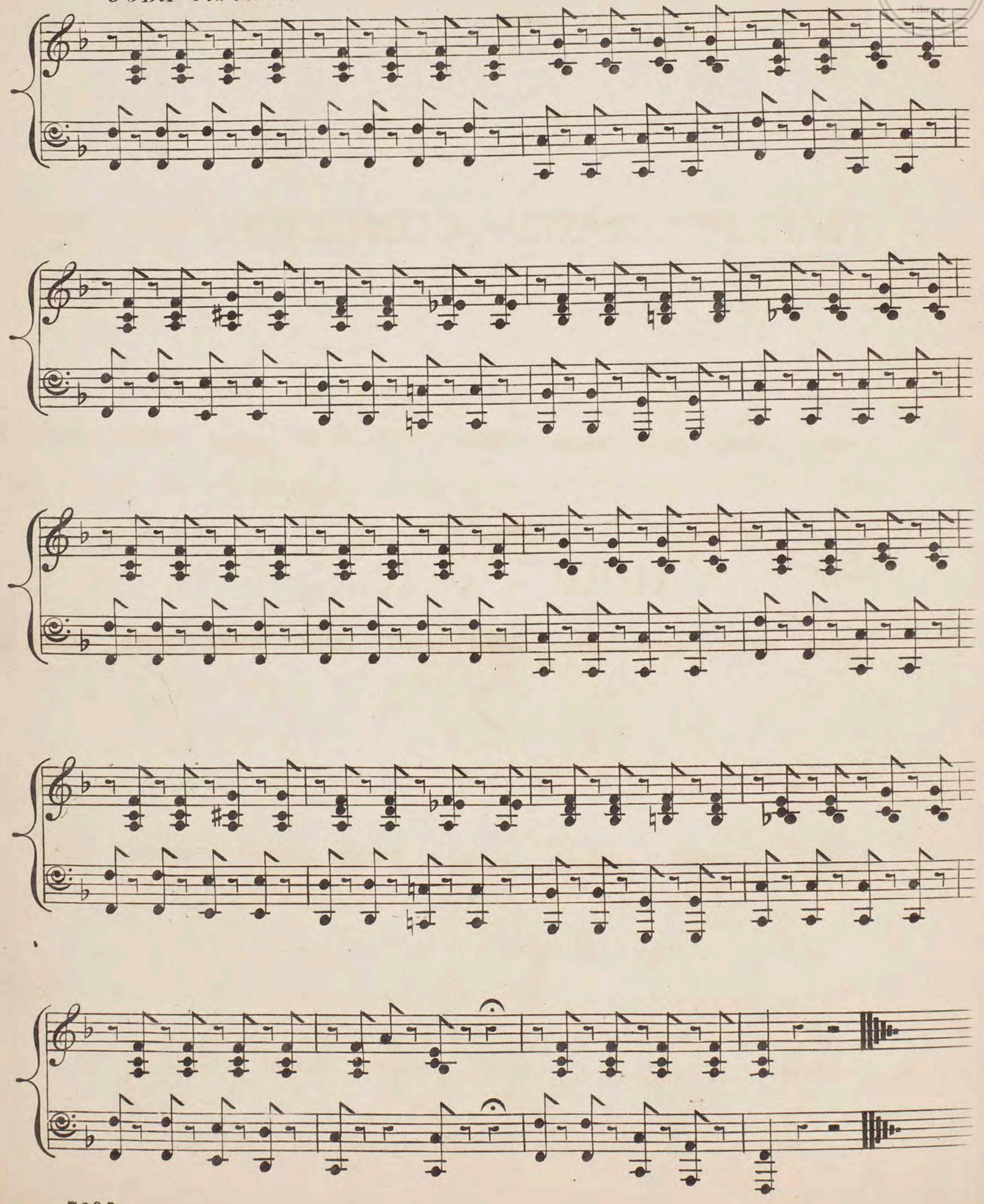
*CODA Piu Mosso.*



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# THIRD GRAND CONCERTO,

for the

# GUITAR,

*With a separate Accompaniment for the*

## Piano Forte

*Composed by*

## Mauro Giuliani

Op.70 Pr. 10/6

London.

Pub.d by JOHANNING & Co. Importers & Publishers of Music.

*Manufacturers & Importers of Guitars, Roman & Silver Strings.*

6, JOHN STREET, OXFORD STREET.

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# PIANO-FORTE.

ALLEGRO MAESTOSO.

*pp*

*p*

*sf*

*f*

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33 34 35 36 3

*ff*

37 38 39 40 41

*p* *pp*

42 43 44 45 46 47 48

Dolce.

49 50 51 52 53

Dolce.

54 55 56 57 58

*p*

59 60 61 62

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63 64 65 66 67 68

Cresc:

69 70 71 72 73

*f* *p* Cresc:

74 75 76 77

*f* *ff*

78 79 80 81 82 83 84

*p* *pp*

85 86 87 (1) Solo.

Ritard: *p*

*f* *p*

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Rallentando.

Ritard.o a tempo.

Dolce.

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2 1

2 1

Tutti.

p f

p p

Solo.

pp

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*mf*

*pp*

*sf* *sf* *sf*

*f*

*p*

*p*

Solo.

*p*

Rallent:

*fz*

*p*

a Tempo.

Ritard:

2

S

2

Tutti.

1 *p* *f*

*ff*

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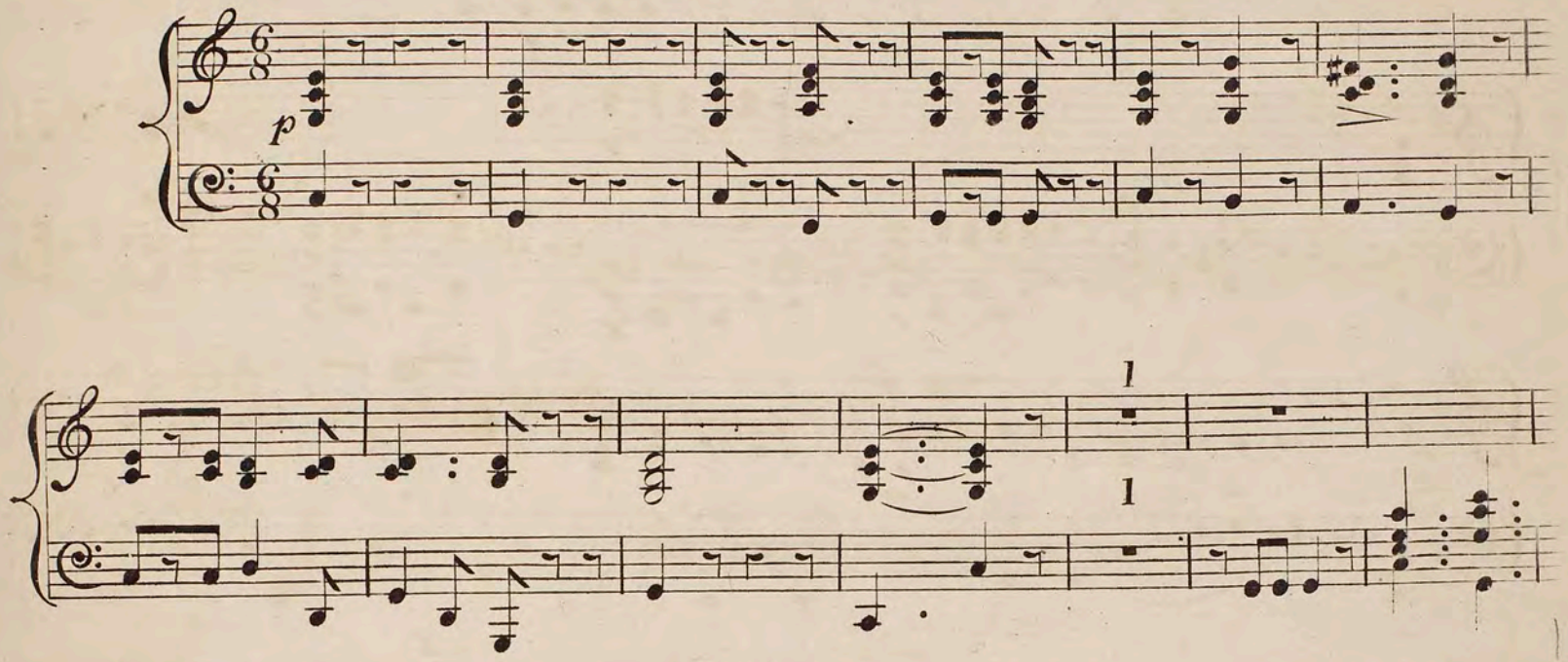
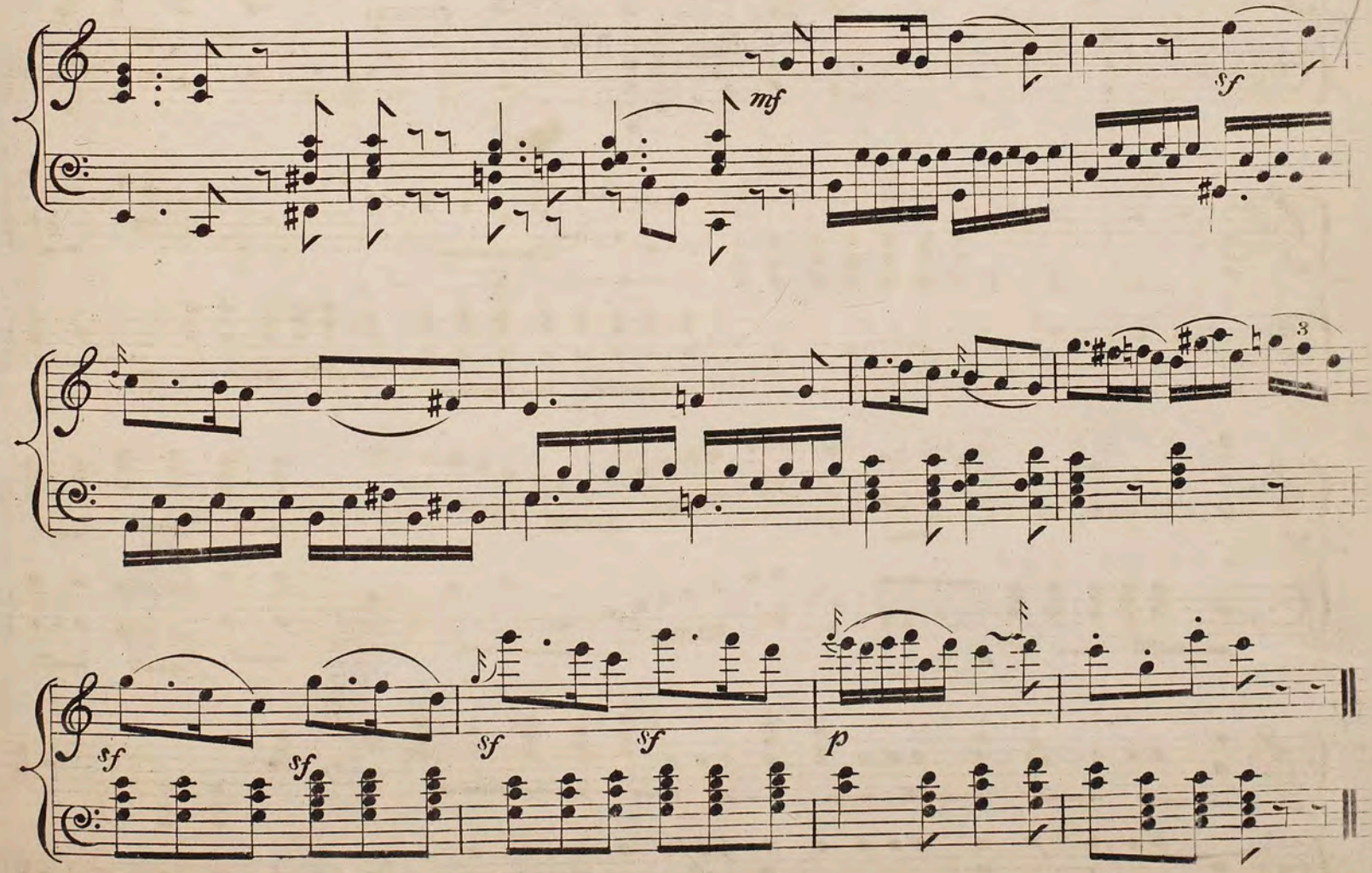
# ANDANTINO *alla* SICILIANA,

## Con Variazioni.



VAR: 1.

*p*

*ff* *p*

*p* Dolce.

*f* *f* *p*

MINORE.

VAR: 2.

*p*

*sf* *p*

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MAGGIORE.

VAR: 3.

*p*

*pp*

Sempre più ritard:

*ff*

*p*

# POLONAISE.

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ALLEGRETTO.

*p* Solo.

Tutti.

*f*

Solo.

*p*

3

3

*p*

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Tutti

*f* *p* *f*

*p*

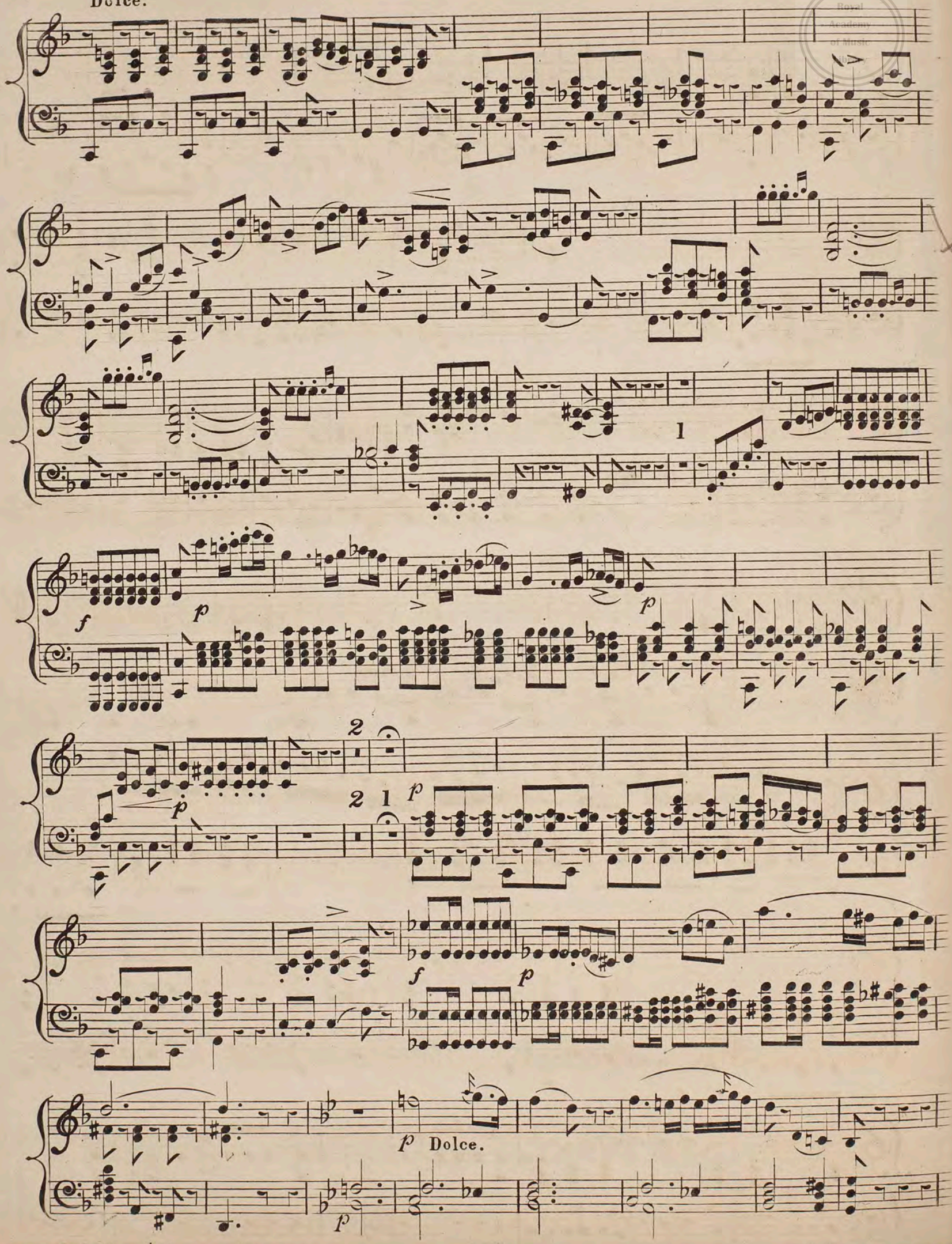
Solo.

*f* *p*

*sf* *p* *p*

1

Dolce.



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*p*

Dolce.

*p*

*p*

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1

Più mosso.

Cresc:

p

Cresc: - - - - poco - - - - a - poco. - - - - - - - -

f

2

2 f

p

f

ff

FINE.

xx(158813.1) 15

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# VARIATIONS

Composed for

## Two Guitars,

*on the Cavatina of*

## DI TANTI PALPITI,

BY

## M. GIULIANI,

and Performed at the Public Concerts

BY

*Signor & Giulio Regondi.*

Price 3/6

*London, Printed by PAINE & HOPKINS, 69, Cornhill.*
*where may be had*
*Mauro Giuliani's Three Rondos, for Two Guitars, each 2/.*
*and 24 Exercises for One Guitar, Op. 48, Price 6/.*

*London, Printed by W. Wybrow, 24, Rathbone Place, Purchaser of the Copyright*

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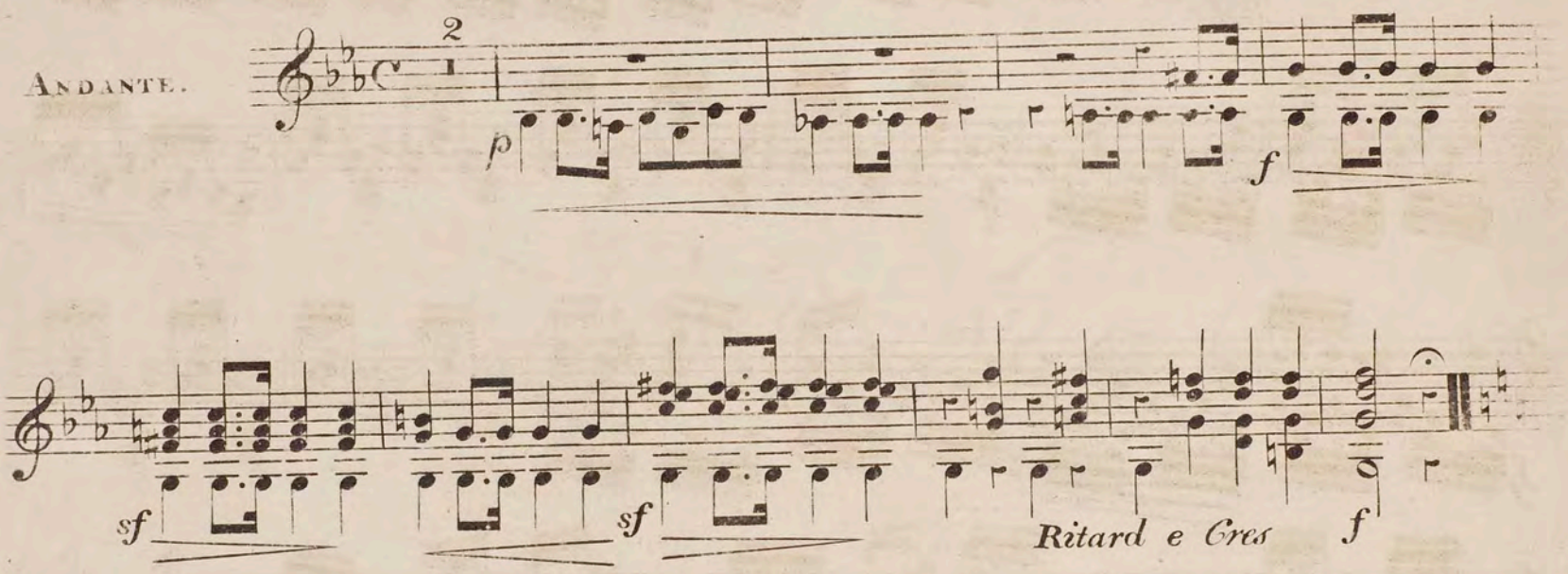
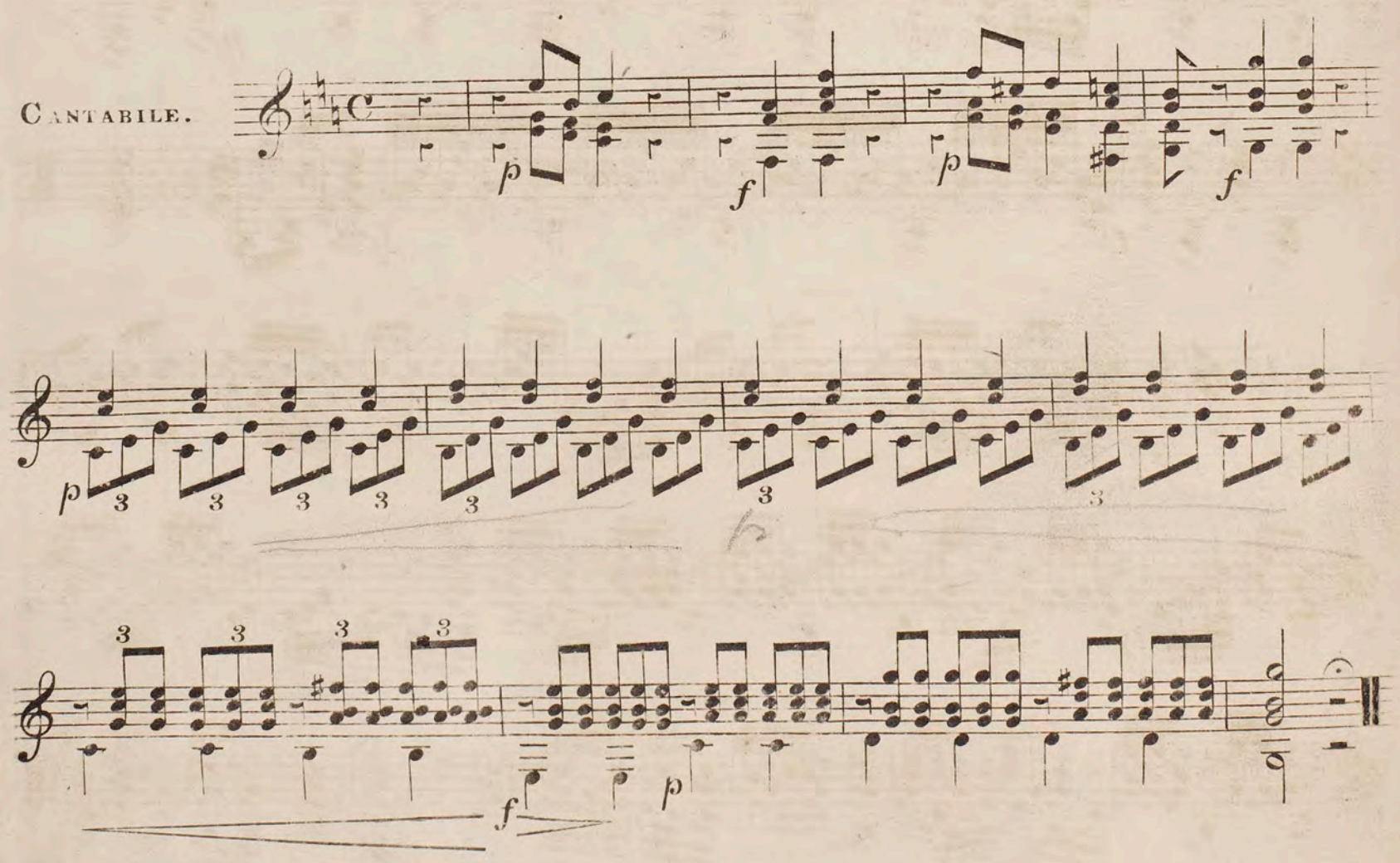
# INTRODUCTION.

M.L GIULIANI.

ANDANTE.




CANTABILE.



## THEME.

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ANDANTINO GRAZIOSO.

*dolce*

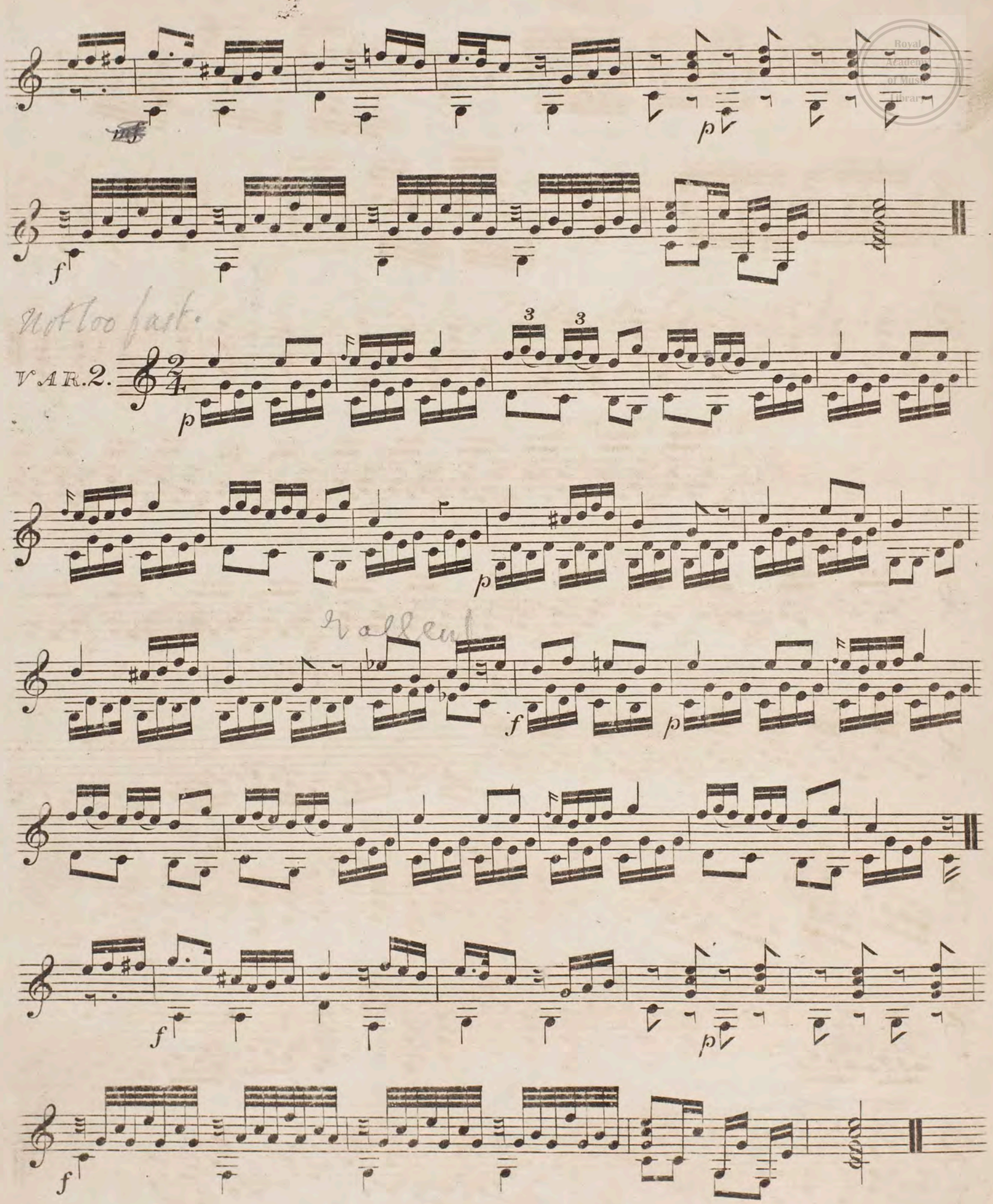
*f* *p* *mf* *p*

*f*

VAR. 1.

*mf*

*p* *p* *f*

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VAR. 3.

ALLEGRO CON BRIO.

FINALE.

Cres ---------- poco ------- a ---- poco ----------

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Piano part to Di tanti Palpiti

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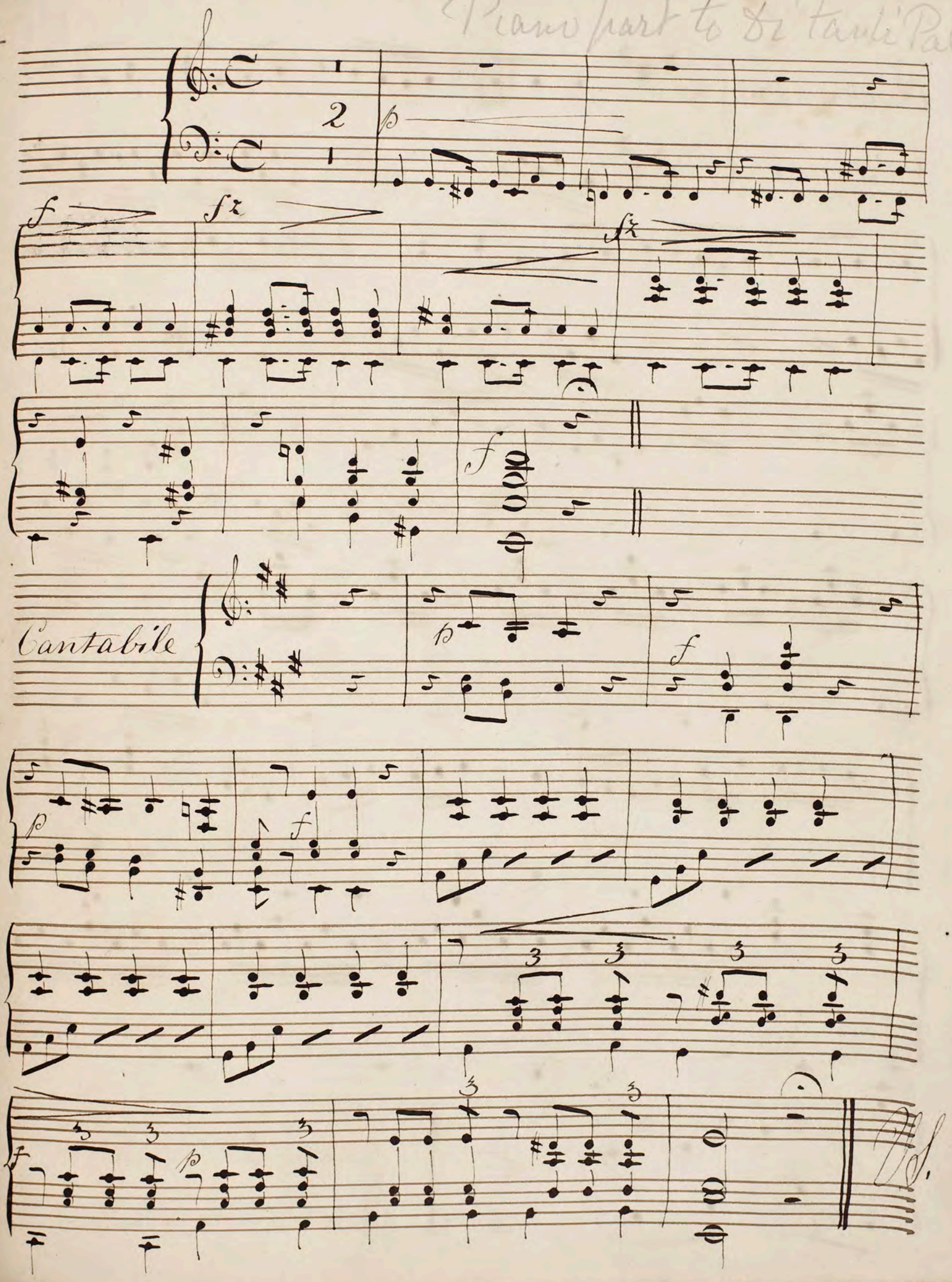

Andantino Grazioso

Theme

dolce

mf

f

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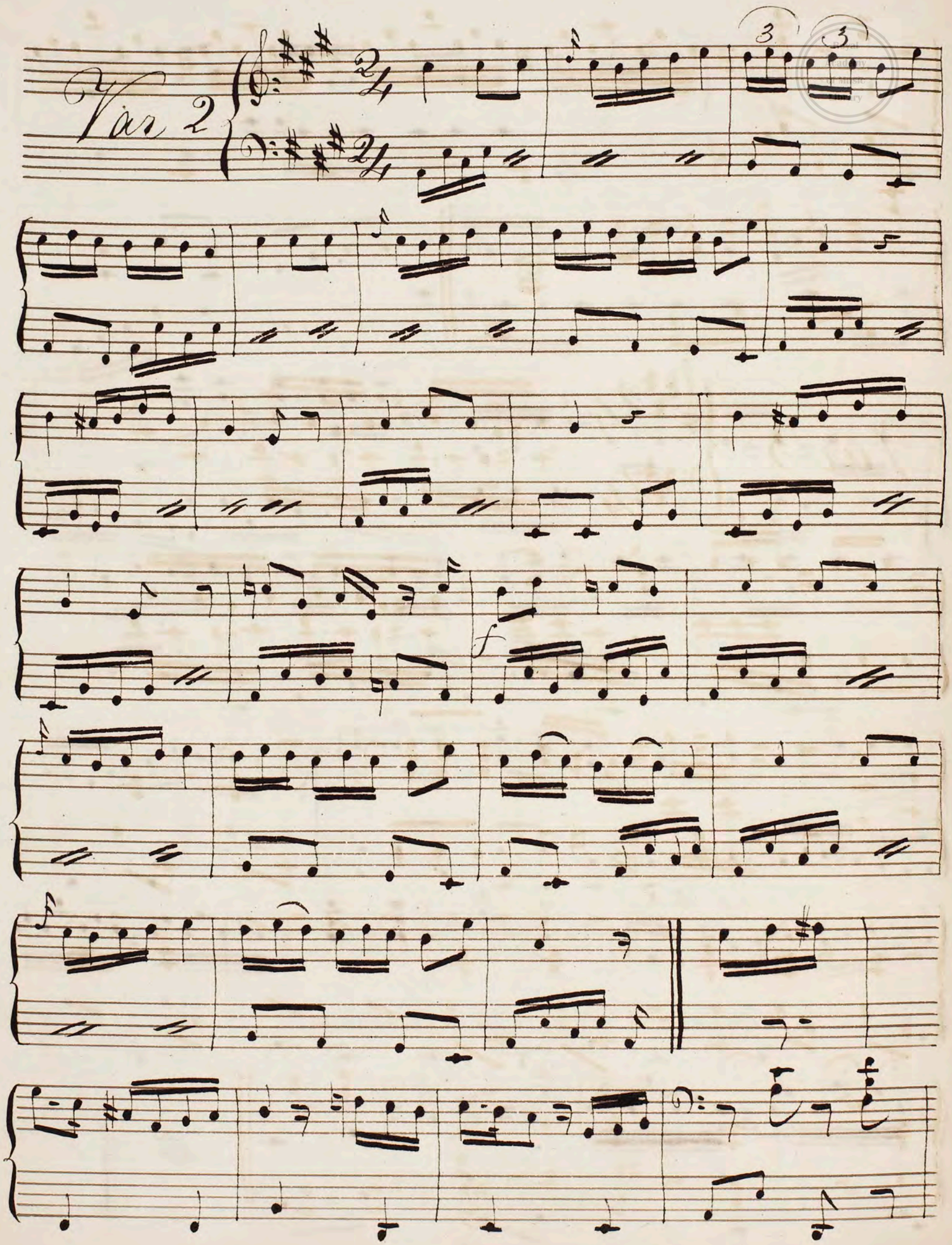
Var 1st

mf

mf



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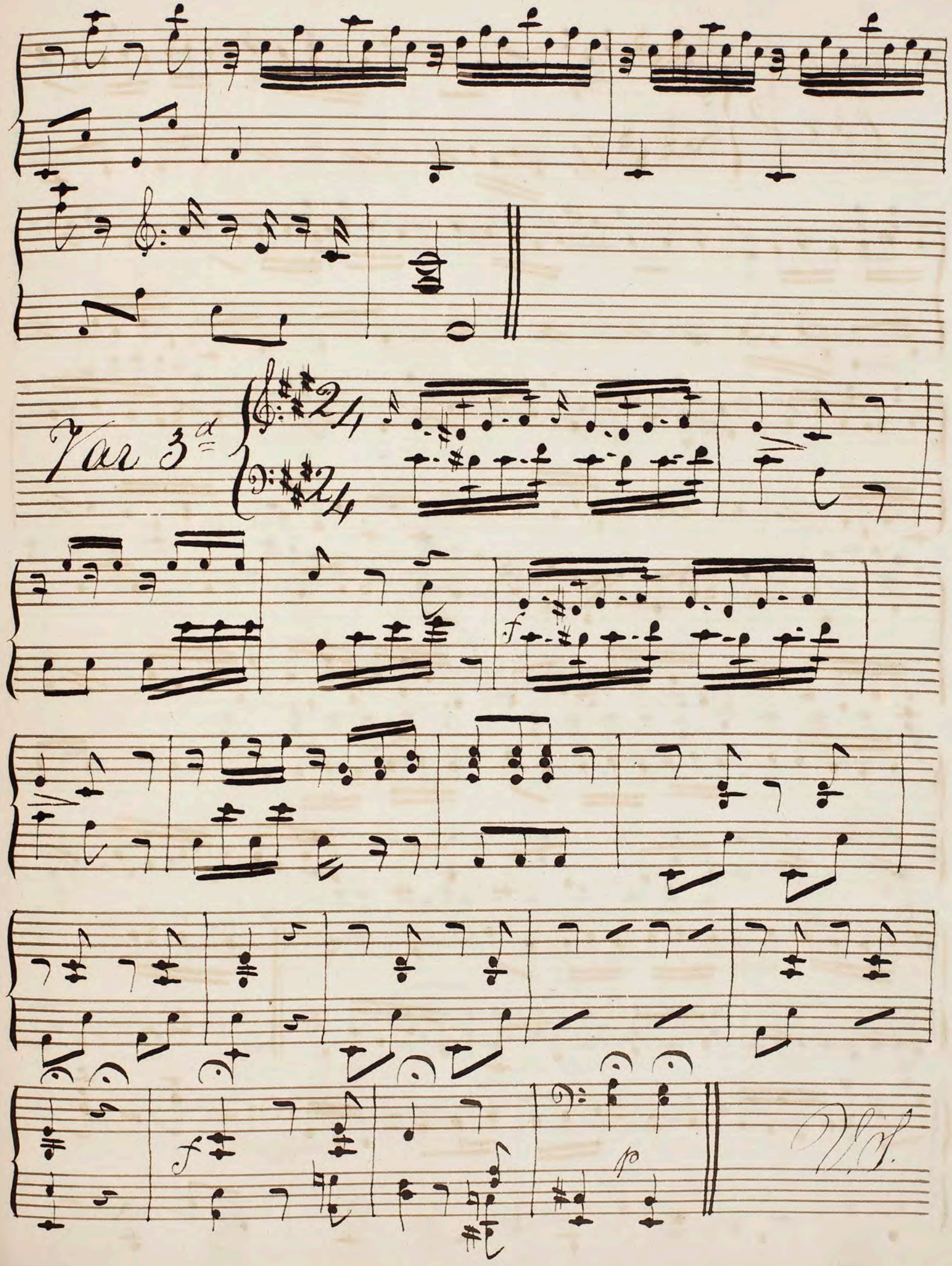

Finale

Allegro

Con Brio

cres —

poco

a — poco

f

ff

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16

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3

# GIULIANI'S

# Three Admired Rondos,

FOR

# TWO GUITARS.

Revised & Fingered, by

*G. H. Derwort.*

Ent. Sta. Hall. — No. — The Set. 5 or Singly. ea. 2

London,

Printed & Sold, by Paine & Hopkins,

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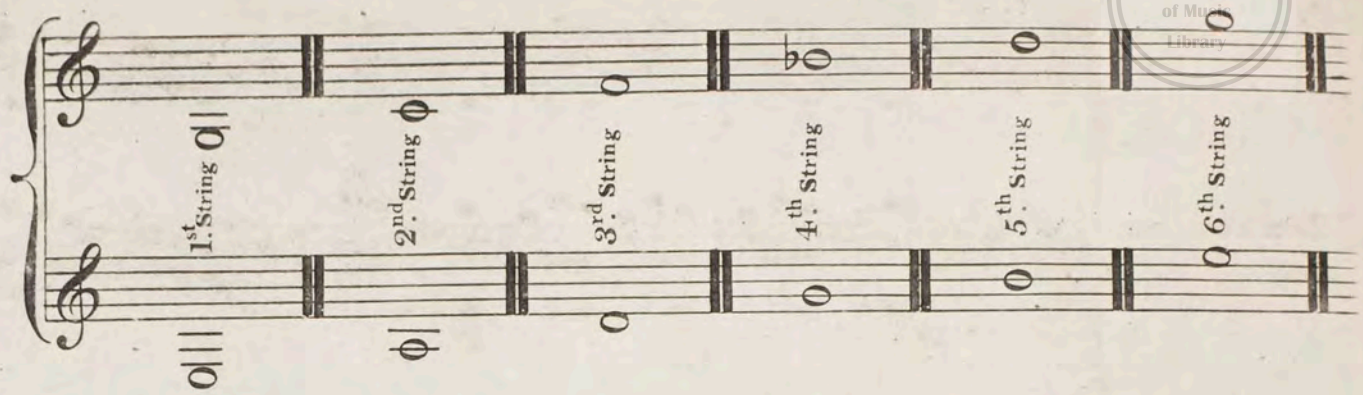
THIRD Guitar as it sounds.

THIRD Guitar as written.

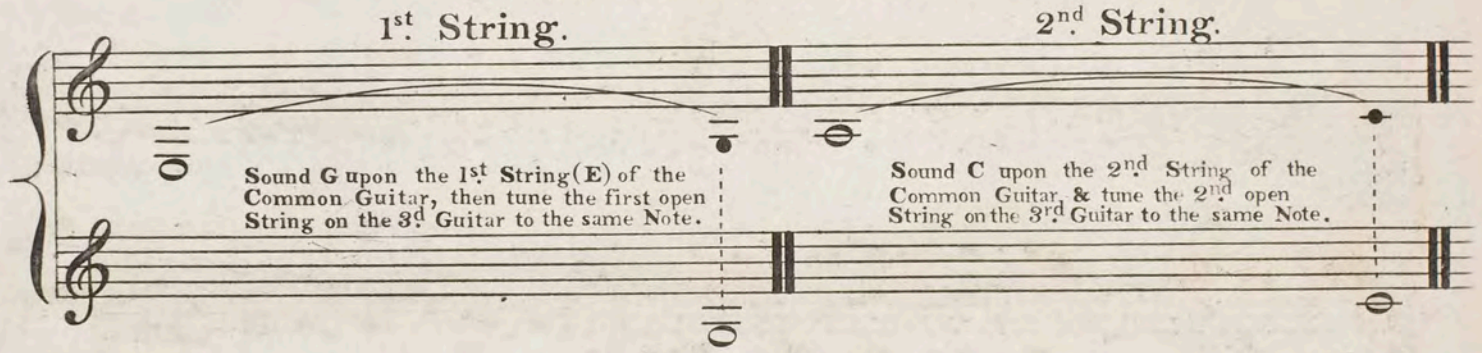


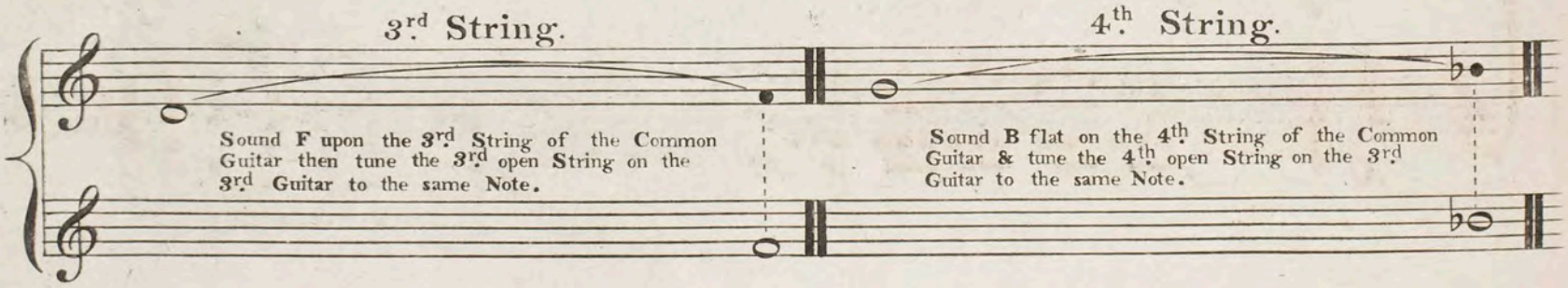

## Example

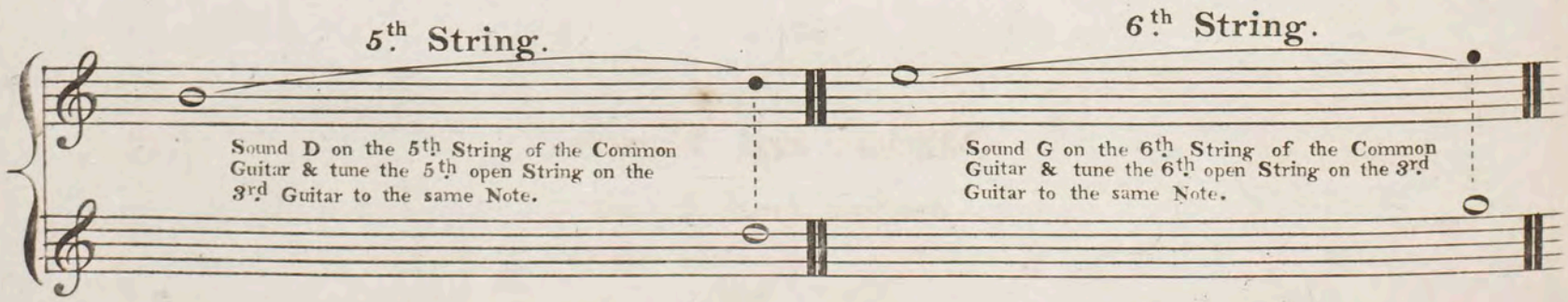
### To tune the THIRD Guitar.

COMMON Spanish Guitar.

THIRD Guitar.




N.B. Those who have not a THIRD Guitar, may produce the same effect by fixing a Capo d'astro (or stop) on the 3rd fret of the COMMON Guitar, the Instruments being first tuned in unison.

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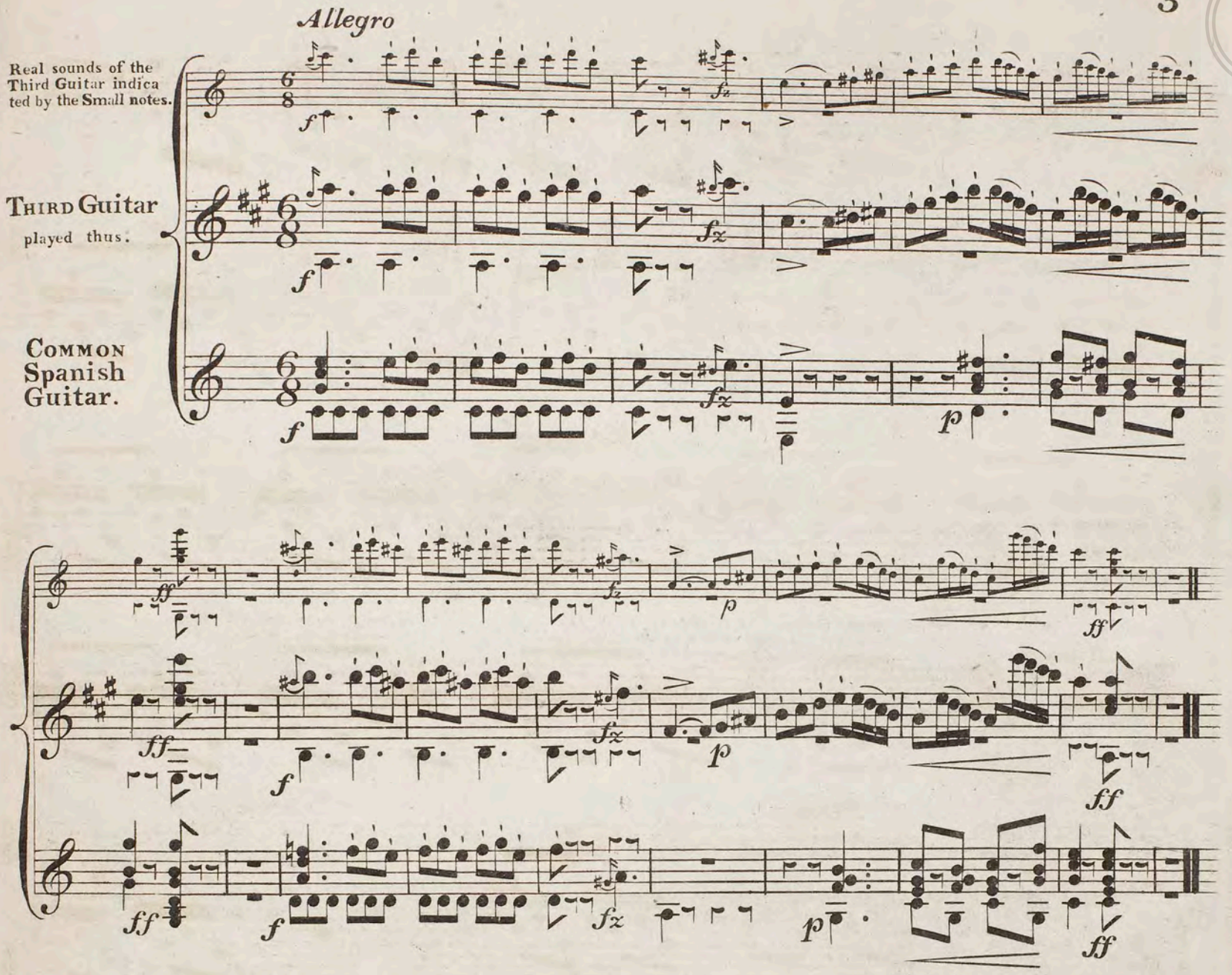


## Marks and Figures

*used in these Rondos.*

| For the Right Hand. | | For the Left Hand | |
|---|---|---|---|
| Thumb | ∧ | Thumb | * |
| First Finger | . | First Finger | 1 |
| Second Finger | : | Second Finger | 2 |
| Third Finger | ⁝ | Third Finger | 3 |
| | | Fourth Finger | 4 |

The open String is marked with a Zero ○

GUITAR SECONDO

RONDO
No 1.

*Allegretto.*

Solo

*p*

*f*

*p*

*mf*

*mf*

Solo *p*

V Pos:

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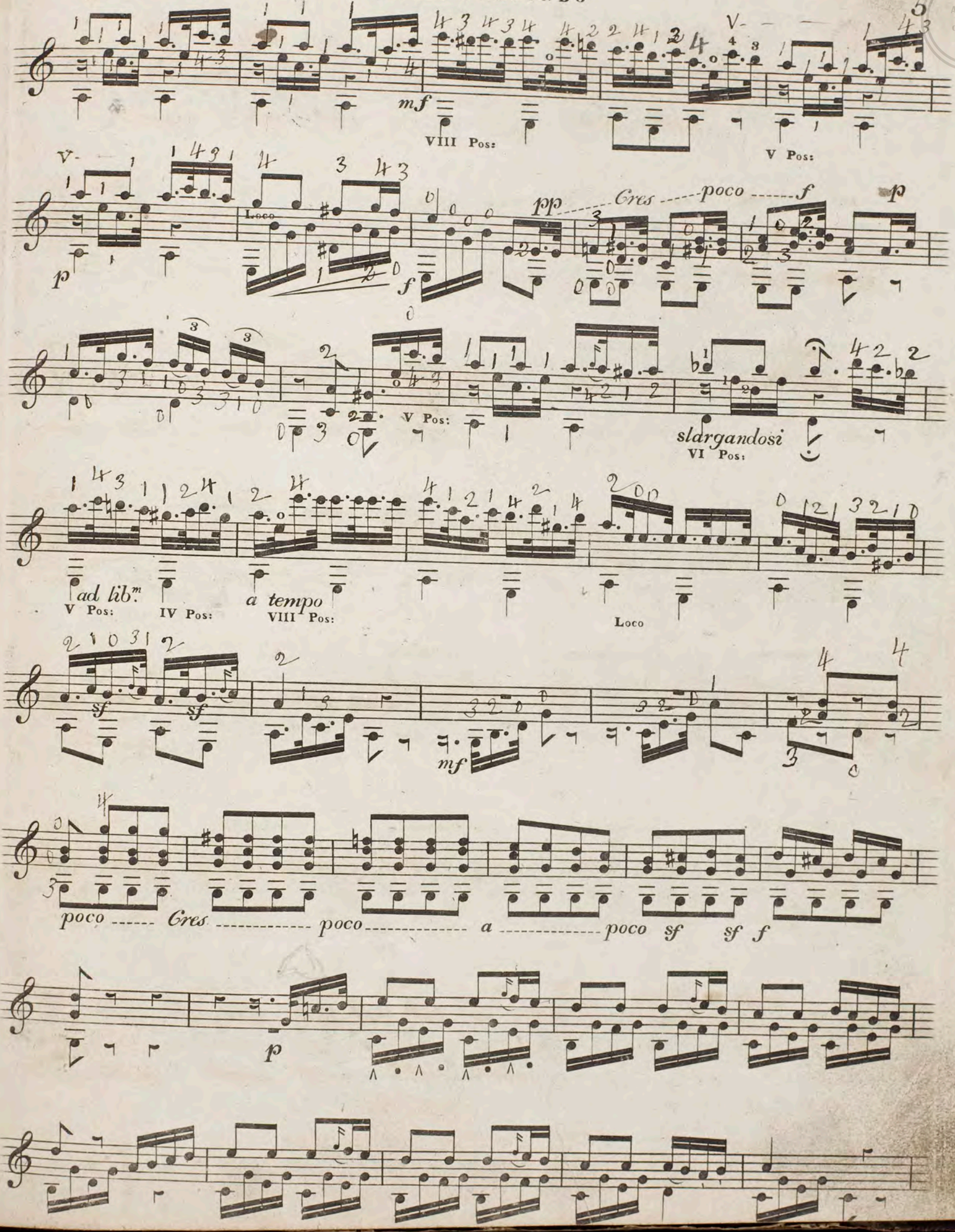

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*f*

*p* *Cres* *f*

Solo *mf* *Cres.*

*sf* *f* *sf* *f* III Pos: *p*

Loco

*pp* *Cres.* *poco*

*a* *poco* *ff*

*ff*

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RONDO
Nº 2.

*Graziosa*

*p*

SOLO

*mf*

*sf* *sf* *sf* *f*

III Pos:

*sempre ---------- diminuendo ---------- poco --- a ---- poco*

*p*

*f* *p* *f*

*Cres ------ poco ---- a ----- poco*

ten:

*f* *sf* *p* II Pos: *sf* *p*

*sf*

V Pos:

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sf p sf p Loco Cres

sf sf

f p

II III II III II III

Cres ---------- poco ---------- a ------- poco f p

Loco mf

f f p mf ritard: ritard:

a tempo SOLO

p mf f risoluto mf

f p

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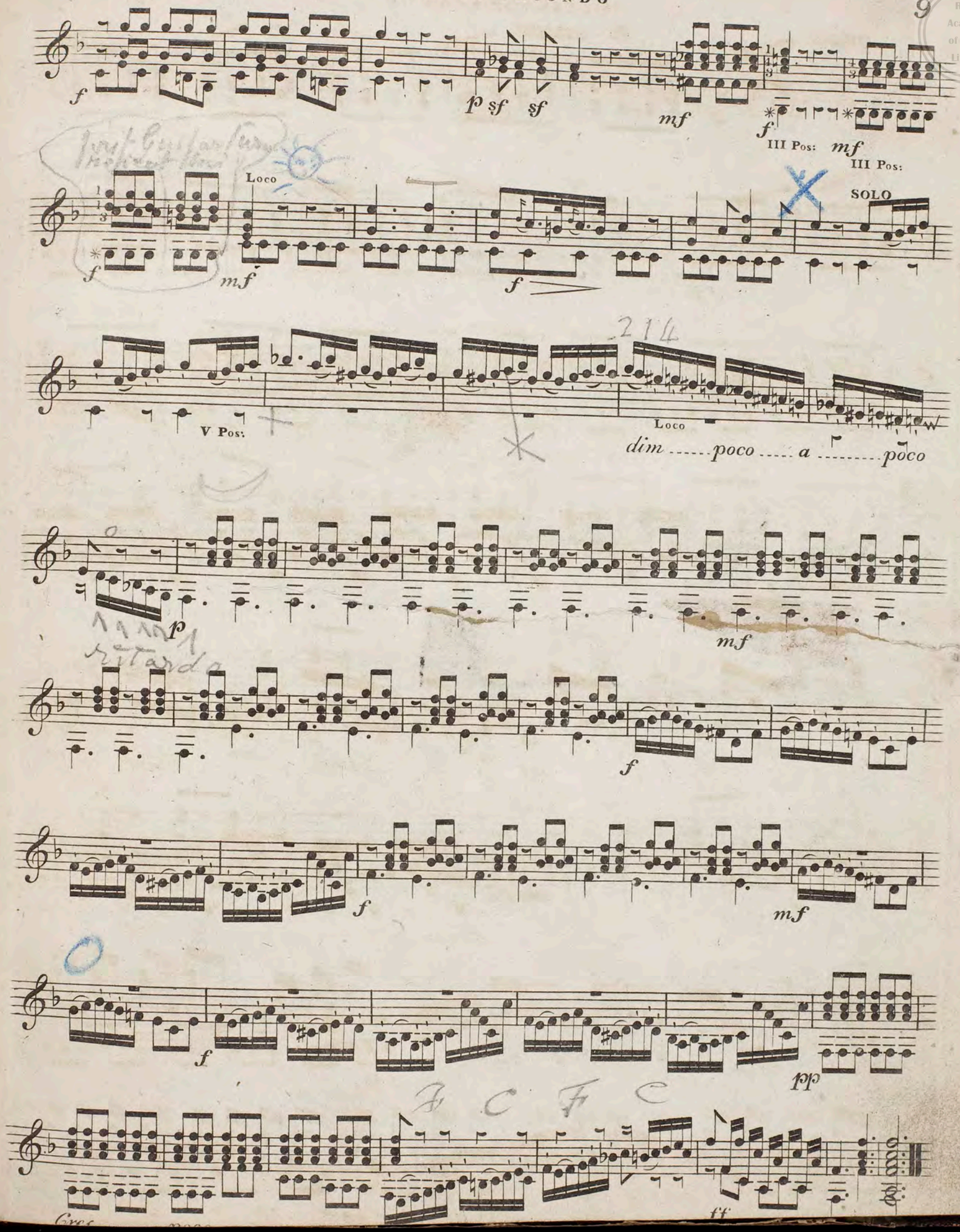

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RONDO
Nº 3.

*Allegretto*

*mf* *sf* *Cres* .....

*f* *p* III Pos: *f*

*p* *f* *p* *sf*

*Cres* ..... *f* *p*

*ff* *p* SOLO *f*

*p* *f* SOLO *p*

*sf* *sf* *mf* *Cres* ..... *poco* .. *a* .. *poco* *sf*

*p*

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*f* *p*

*pp* ..... *Cres* ..... *poco* .....

..... *a* ..... *poco*

*f* III Pos: II Pos: Loco

*mf*

*f* III Pos: II Pos: Loco

*p* *mf* IX Pos:

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p sf sf Cres f sf

p sf II Pos: Loco

sf II Pos: Loco sf

p f p f p

sf mf f sf III Pos: p II Pos:

Cres ..... f Loco p

pp ..... Cres ..... poco ... a ..... poco .....

f

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*f* III Pos: Loco

*sf* *sf* *f* *pp*

*Cres.* *poco* *a* *poco* *sf*

*mf* III Pos: *f*

*sf* *p* *sf* *p* Loco *sf* *p*

*mf* *Cres* *ff*

*p* *f* *p* *ff*

*ff*

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# Grandes VARIATIONS Concertantes POUR Deux Guitares

Composées par

## MAURO GIULIANI.

Op. 35. Prix 4.f 50.c

A PARIS

Chez { RICHAULT, (Simon), Editeur de Musique, Rue Grange Batelière, N.o 7.
Mr DE MOMIGNY, Boulevard Poissonnière, N.o 20.

# GUITARRE 2de

Introduzione.

ANDANTE.

Sostenuto.

Il trillo su due corde.

Il trillo su due corde.

Cres.

sf.

Cres.

A

poco a poco.

THEMA.

Andantino grazioso.

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1e. VAR.

2e. VAR.

3e. VAR.

# GUITARRE 2de.

Un poco piu sostenuto.

Minore

4e. VAR.

sf. sf. sf. sf. sf. Cres. sf. sf. sf. sf. sf.

5e. VAR. Piu moso.

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6.e VAR.

Cres. A poco a poco.

Cres. A poco a poco.

1.a 2.a

Sf. p Sf. p f

## GUITARRE 2de.

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sf. sf. sf.

Cres.

*p*

Poco a poco.

A piacere.

Slarg
su due corde.

A piacere.

XX(158817.1)

Die 6te Seite wird in D gestimmt.

# CHITARRA 2da.



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Lento.

## INTRODUZIONE.

*f* *p* cres *f* *pp* *f* *p* *pp* *f* ritard:

## TEMA.

dol: *f* *p*

V. S.

# Chitarra 2da

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## Var. 1.

mf f p

## Var. 2.

p 4 p f p f p

## Var. 3.

f p f p

## Var. 4.

Tasto Flago. Corda 12 12 12 12 12 12 12 loco 6 5 4 5 6 5 4 Flago loco Flago loco Flago

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Flago

loco

Flago 12

VAR. 5.

VAR. 6.

seque

FINO

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19
1
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for Guitar & Piano ??

# GUITAR PART

## TO

# EULENSTEIN'S DUET. Op:17.

INTRODUCTION

ANDANTE

IX pos:

harm.

ALLEGRETTO

THEMA

VAR: 1.

ANDANTINO

VAR: 2.

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*Ritard:*

*harm:*

*f*

RONDO

VAR: 3.

*f*

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2

IX *pos:*

*f* *f* *ff*

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No. 1

# STRAUSS' GEMS,

*Arranged*

for

*Guitar & Piano,*

By

**LOUIS SAGRINI & Wm. FORDE.**

*Ent. Sta. Hall.*

*Price* 3/-

*LONDON,*

*Published by W. H. ALDRIDGE, 264, Regent Street,*

*Where may be had the best Editions of Strauss's Waltzes.*

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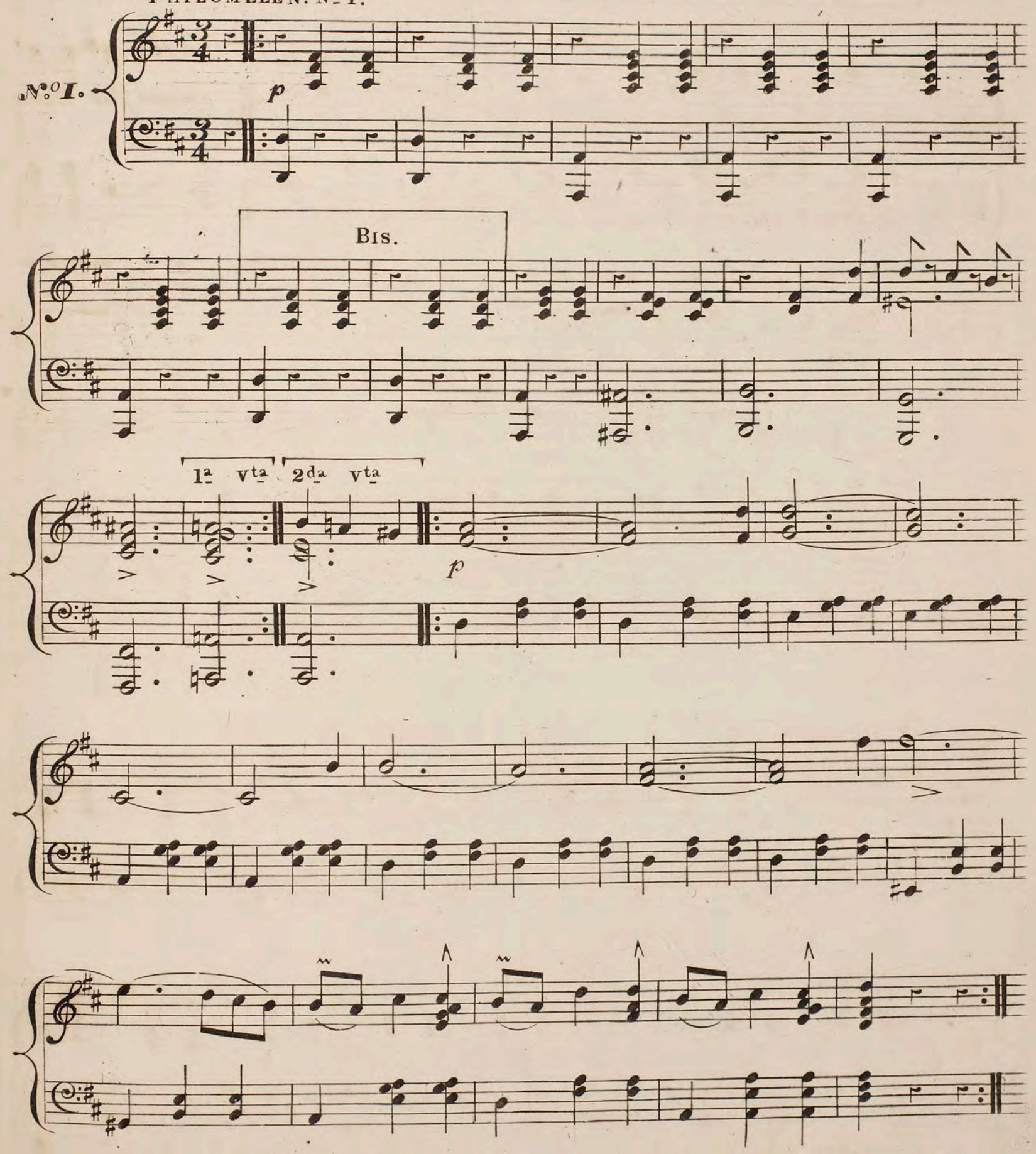
# SELECTION from STRAUSS'S WALTZES.

## Arranged for the GUITAR with an Accompaniment for the Piano Forte by SAGRINI.

"PHILOMELEN." Nº 1.



## "Das Leben ein tanz."

No. II.

*p*

Dol:

*sf*

*sf*

*sf*

*sf*

## "Philomelen" No. 2.

No. III.

*p*

1ª vta 2da vta

3.

FINE.

1ª vta 2da vta

D. C. al FINE.

"LE BON GOUT."

N.º IV.

p



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"MOSAIQUE."

No V.

*pp*

*p*

FINE.

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D. C.

"PHILOMELEN" Nº 3.

Nº VI.

p

1a vta - 2da vta

FINE.

1a vta 2da vta

D. C.

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No. 1

# TROIS MORCEAUX DE SALON

pour

## Guitare et Piano

SUR DES

## THÉMES favoris de NORMA,

Composés et Dediés a

*Madame Hennings*

Par

LEONHARD SCHULZ ET FERDINAND PRAEGER.

*Ent. Sta. Hall.* *Price 3/6*

*London, Published at CHAPPELL'S Musical Circulating Library, 50, New Bond Street.*

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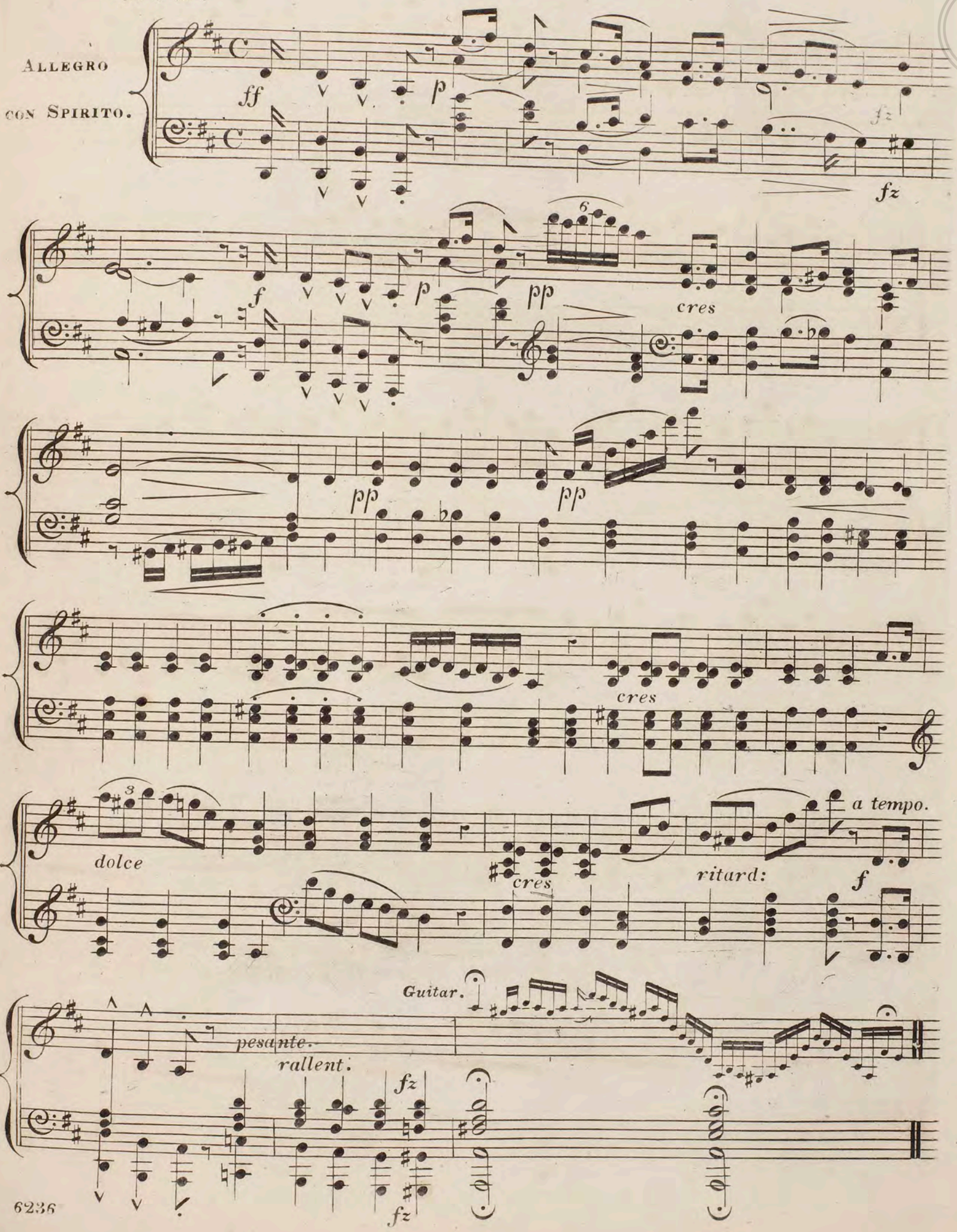
# INTRODUZIONE.

## N°. 2.



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THEMA.

ALLEGRO MODERATO.

*p sempre staccato.*

*cres*

*f*

*dim*

*fz*

*rinforz:*

*f*

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Poco più mosso.

VAR: 1.

p fz

cres

f

ff dim

rinforz:

fz f fz

ANDANTINO.

*legato.*

*pp*

*cres*

*fz*

*fz*

*pp*

3

3

*cres*

*rallentando.*

*a tempo.*

3

*cres*

*fz*

*p*

*f risoluto.*

*fz* *fz* *fz*

*p*

1st

2nd

*fz*

*ritard:*

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*Allegro Agitato.*

*Guitar.*

*pp*

*poco a poco cres*

*Ped:*

*Ped:*

*Ped:*

*Ped:*

*marcato.*

*fz*

*p*

*cres*

*fz*

*Ped: molto ritardando e diminuendo.*

*attacca.*

FINALE.

ALLEGRETTO.

p

cres

p

cres

ritard:

f

dim

fz

a tempo.

1st

2nd

p

ritard:

più animato.

p

cres

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8va

*f*

*sempre cres*

8va

*loco*

*f*

*con brio.*

*ff*

*p*

*p*

*cres molto.*

*pesante.*

*ff*

*fz* *fz*

*fz*

*rallent.*

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# TROIS MORCEAUX DE SALON

pour

## Guitare et Piano

SUR DES

## THÉMES favoris de NORMA,

Composés et Dediés a

*Madame Hennings*

Par

LEONHARD SCHULZ ET FERDINAND PRAEGER.

*Ent. Sta. Hall.*

*Price 3/6*

*London, Published at CHAPPELL'S Musical Circulating Library, 50, New Bond Street.*

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# INTRODUZIONE.

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ALLEGRO MAESTOSO.

*f* *p* *espressivo.* *f*

*fz* *p* *cres* *fz* *pp*

*cres*

*fz*

*pp*

*cres* *fz*

*f*

THEMA.

ANDANTINO.

pp

cres

cres

fz

mf

cres

rit:

p

dim

Più Allegro.

VAR: I.

p sempre staccato il Basso.

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*cres*

*fz*

*p*

*cres*

*rit:*

*a tempo.*

*cres*

*f*

*Andante con molto espressione.*

VAR: 2.

*p* *legato.*

6

*fz*

*colla parte.*

*rallentando.*

*fz*

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risoluto.

a tempo.

*f*

ritard:

a tempo. cres

rit:

*fz*

più vivace.

cres

*mf*

3 3 3 3

Ped: Ped: Ped: Ped: Ped: Ped: Ped: Ped: Ped:

*f*

*fz*

Guitar.

*fz* *fz* *fz*

*Attacca subito il Finale.*

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FINALE.

ALLEGRETTO GRAZIOSO.

*p*

*cres*

*f*

*pp*

*cres*

*fz*

*p*

8va

*cres molto.*

*f*

*loco*

scherzando.

marcato.

ritard:

rinforz:

dim

cres assai.

rall: molto.

a tempo.

8va

loco

crescen - - - - - - - do.

Guitar.

loco

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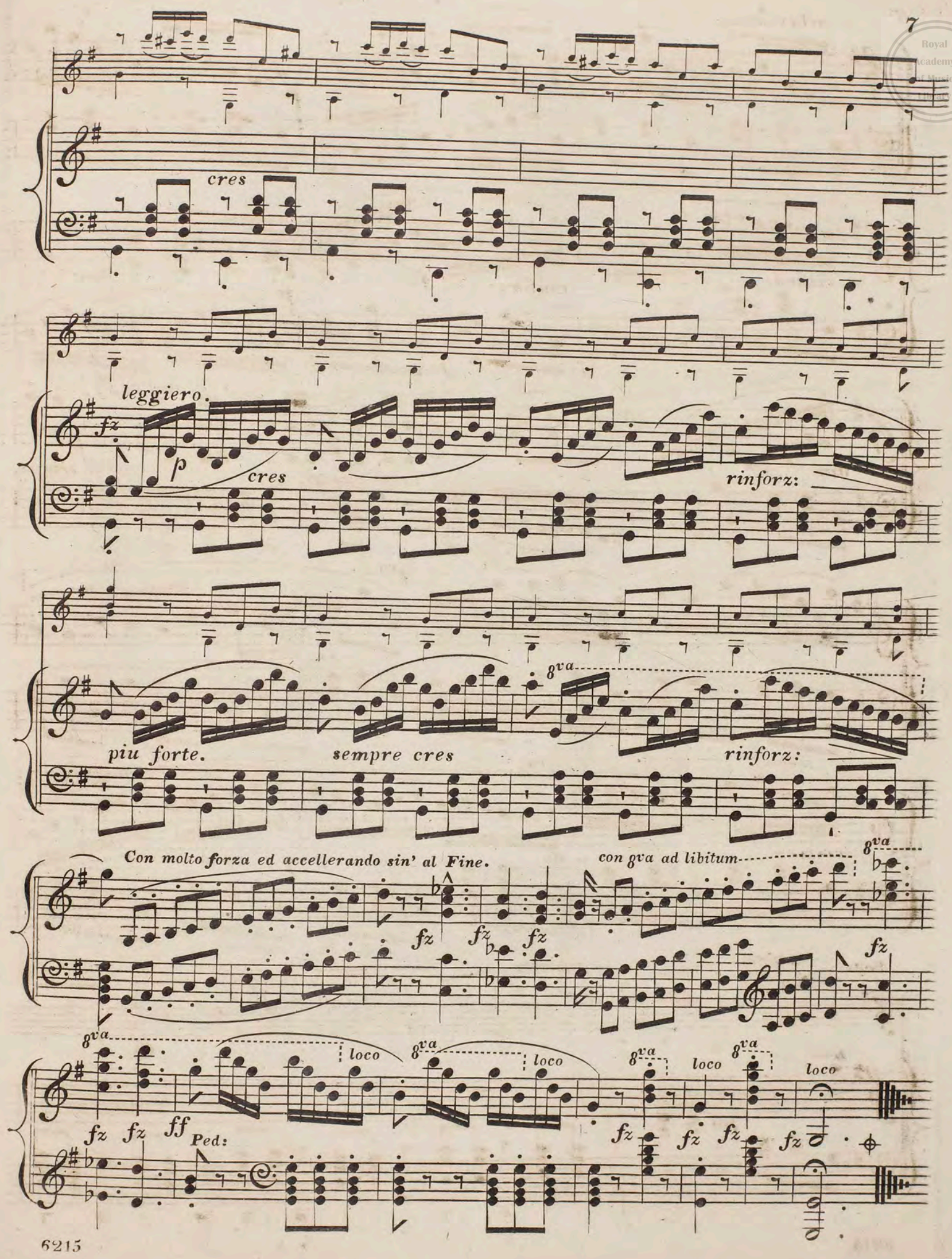

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# Guitar Seconds.

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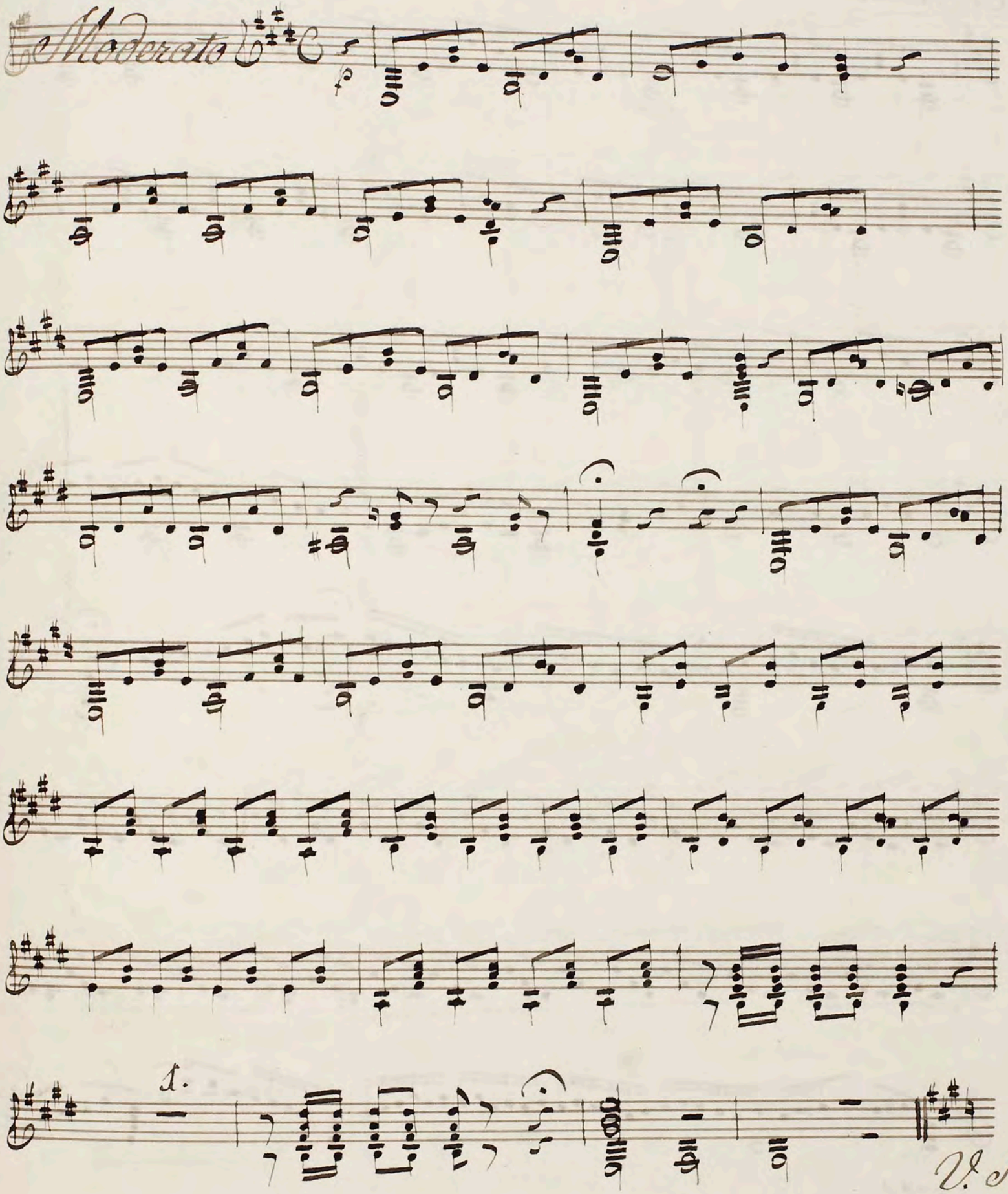

Andante.

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rall

All.o

f

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1.

V. S.

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*p*

*Fine*

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